WAMH Records

DJ Manual, 9th revision
(2 versions)

1994

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WAMH DJ Manual

special annotated copy. -SM

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The Executive Board of WAMH Amherst College Radio

It is WAMH's policy to provide equal opportunity to all qualified individuals without regard to their race, color, religion, national origin, sexual orientation, age, political affiliations and/or beliefs, class, veteran status, or sex in all personnel actions including recruitment, evaluation, selection, promotion, compensation, training, and termination.

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INTRODUCTION

WAMH is going through major changes. It is in the process of moving out of the 70's and into the 90's, thanks to the generous support of the Administration, Amherst alumni, and the Student Finance Committee. The changes range from remodelling and re-equipping the station, to re-assessing its internal structure and operating procedures.

We, the Executive Board of WAMH, want to set Amherst College radio on a course toward being one of the most advanced facilities of its kind. Our goal is to return WAMH to the status it enjoyed during the late 50's and 60's as a technologically state-of-the-art broadcast and recording facility providing Amherst students with superb opportunities for exploration in the broadcast arts.

Both external and internal support for WAMH is critical to the success of this endeavor. With over 200 students involved in WAMH in a variety of roles, we demonstrate our importance to the student body as the largest organization on campus. We would like to make WAMH one of the reasons that Amherst remains the number one liberal arts school in the country, and we need your help in doing so.

– 1989 (2nd)

PART I
THE STATION LOGS

The station logs have three parts: the transmitter operating log, the program log, and the operator column. It cannot be overemphasized that correctly keeping logs is your most important responsibility, as they are the only permanent records of what goes on at WAMH. They are what the Federal Communications Commission (FCC) checks when license renewal time comes around. If they are not constantly in good shape, we can get screwed. The FCC can come down and snoop around at any time; if the logs are messy, we go off instantly and can only hope to reappear. So keep good logs, and if Uncle Sam doesn't catch your mistakes, WAMH will — lots of errors will mean no show.

The key to keeping good logs is understanding and then constantly referring to the sample log posted in MCR (the Main Control Room at the station), and also included in this manual (Appendix I). Refer to the copy in this manual and learn how to do it as we run through its various parts.

A. THE TRANSMITTER OPERATING LOGS

Maintaining the transmitter operating log is simple, because it mainly consists of recording meter readings. Everything related to the operation of the transmitter is recorded in the operating log on the right portion of the computer printout. The following readings and actions must all be recorded in permanent ink (procedures and further details will be discussed in Part II):

1) Meter Readings: You must take three types of transmitter meter readings each hour. The three meter readings are *Volts*, *Amps*, and *%Power*. Because the transmitter is located on a mountaintop several miles from campus, you take readings by calling our remote control unit, at the transmitter. Meter readings must be taken within five minutes of the hour.

2) Raising or Lowering the Power: If the meter reading for power is lower than 97% or above 102% you will have to raise or lower the power. This action must be logged in the *Comments* column. Whenever you need to adjust the power, do so and then note the correct readings next hour.

3) Turning the Station ON/OFF: Whenever you turn the transmitter on or off, you must log that action, because doing so affects the broadcast signal on our frequency (89.3 FM). The signal emitted by the transmitter is called the *Carrier*. This entails a two part entry in the *Comments* column. When you play the sign-off cart, write the time and the words "Program off @", then when you trurn off the signal write the time and "Carier Off @".

4) The Emergency Broadcast System: The final thing you must note in the *Comments* column are any broadcasts of the Emergency Broadcast System. These broadcasts occur weekly. Note this as "EBS test Recieved @..." and then as "EBS test aired @..."

5) Comments: The Comments column can also be used to note any other incidents that you feel should be recorded, i.e. equipment breaks (in which case you should also call the Chief Engineer), or an irate listener calls and threatens to bomb the station, etc.--

basically anything that someone could see repercussions of and wonder what happened.

B: THE PROGRAM LOG

The program log is the section of the station logs which you will work with most often. Located on the left half of the printout, it serves as both a record and a schedule of our program. You must record the following items in the program log:

1) Station Identifications (SID's): *Without exception*, you must announce the station's call letters and location within 5 minutes of the hour. At any time from five minutes of the hour to five after the hour, you must *absolutely* air the words "WAMH-Amherst" or "WAMH in Amherst." You can also put the words "89.3 MHz" or "89.3FM" or some variance thereof between "WAMH" and "Amherst," e.g. "You're tuned to WAMH, 89.3FM, in Amherst." These are the *only* legal forms of station identification; you cannot say any other words between the call letters and the location, i.e. "This is WAMH jammin' in Amherst." The SID may be done informally, as in "That's the Three O'Clock from the Psychedelic Pup Jam on WAMH in Amherst. I'm Loren, here 'til six...," or just a simple "This is WAMH-Amherst." When you've done the SID, you must log the time you did it in *two* places: once in the *Aired* column next to the entry for "Station ID"; and also in the SID column on the far left. Log only the mandatory, hourly SID. In general, you should do SID's often because they reinforce our call letters in the listeners' minds, fostering audience identification with WAMH-Amherst.

2) Public Service Announcements (PSA's): Perhaps the most important way WAMH fulfills its FCC obligation to "serve the public interest" (see Part IV) is by airing tons of PSA's. You are faced with two types of PSA's: ones recorded on cartridge tapes (carts) and others written on index cards kept in a file box in MCR. The program logs dictate that PSA's be aired every twenty minutes; you should make every effort to air them as close to the scheduled times as possible. When you select and air a PSA: you must (a) log the exact time you actually aired the announcement in the *Aired* column of the log next to the scheduled time, and (b) note the name and length of the PSA in the *Program Name* portion of the log, right next to the letters "PSA."

3) X-Plugs (read "cross-plugs"): As with PSA's, x-plugs are either recorded on carts or written on index cards. Their purpose is to alert our audience to other programs on WAMH. If you air one, some of your audience might check out the program. As with PSA's, be sure to log the subject of the x-plug in the *Program Name* column and the time you aired it in the *Aired* column. If you don't air one (not good) write "NA" in the *Aired* column.

4) News, Late-Night Sports, and Sports Quiz: If they are being aired during your show, log under the *Aired* column the actual time it begins. Oftentimes, you will not air them, so be sure to write "NA" in the *Aired* column.

You should be familiar with the following columns of the program log where information is recorded.

1) The far left-hand column, labelled SID, should always be used when you do a legal station ID, and NOT FOR ANYTHING ELSE. Even though you'll ID the station many times in a hour, write it only at the top of the hour.

2) You will rarely, if ever, have to touch the next three columns from the left: SRCE, TYPE,and PROG SCHED. For your information, SRCE contains the origin of the aired material: local (L) or recorded (REC). TYPE defines the kind of program being aired (news, PSA's, sports, etc.). PROG SCHED is important because it is the guide for proper airtimes for all programs. Follow this schedule as closely as possible.

3) In the PROG AIRED column you write the actual time that scheduled programming goes over the airwaves. If something scheduled does not get aired, write "NA" for "Not Aired" in this column.

4) The PROGRAM NAME column contains the names of the programs which are scheduled to be aired. You write in this column when you record the titles of PSA's and x-plugs that you have read or played on the air.

C. THE OPERATOR COLUMN

Sandwiched between the program and operating logs is the "Operator" column. When you begin and complete your show, sign your name *exactly* as it appears on your FCC license in this column. Also include the time at which you take or hand over control of the station. For example, if you were doing a 9 AM-12 PM slot, you would write "John James Doe on @ 9:00 AM" and later "John James Doe off @ 12:00 PM." (Note that noon is 12 PM and midnight is 12 AM.) Four things to remember: sign your name as it appears on your license, don't forget AM or PM, have no gap or overlap between the times of the jocks who come before and after you, and always sign-off before you leave.

D. LOG CORRECTIONS

The best way to avoid having to make log corrections at all is to follow the posted example in MCR; it is the *only* way to fulfill the FCC requirements legally. *Do not count on the DJ before you to have kept the log properly.*

However, if you are notified by the Chief Announcer that you have made a mistake, go make the following changes to the log *with a pen*:

1) If you omitted or forgot something, circle the spot, initial and date it, and write the correct entry next to it.

2) If you made an incorrect entry, cross it out with a single line, initial and date it, and write in the correct entry.

This is admittedly dry, but *extremely importantt*. Just remember: follow the example posted above the window in MCR, ascertain that your logs are legible, always use an ink pen, and ask the Chief Announcer if you have any questions.

PART II
IMPORTANT PROCEDURES

A. CONTROLLING BROADCASTING LEVELS PROPERLY

The levels or the volume at which you broadcast are very important. In the MCR, you control the broadcast volume by using dials called potentiometers, abbreviated "POT" (See Appendix II). If you have your broadcast levels set too high (called over-modulation), the sound will be distorted and the signal can splatter, causing interference. Having the levels too low (under-modulation) results in too weak a signal. When a receiver tries to compensate for this weak signal, it ends up amplifying both the signal and the noise. The result is a horrible sound. To check the broadcast levels, look at the two VU meters on the mixing board. Each VU meter has a gradiated dial, with the numbers over "100%" in red. The levels (the height of the needles on the meters) should always peak at about 100%. If the levels are too high or too low, *slowly* adjust the volume on the POT until the meters are peaking at about 100%. The ideal level for each potentiometer is about one o'clock, but you should use that only as a guide; the VU meters are the most accurate way of adjusting broadcast level. Some records start out very quietly and need to be set high to begin with; later the volume can be decreased. Always decrease the volume gradually or the music will have a blurred sound. When you are on the mike, the volume should be set at the loudness best for you, so discover what is right for you and keep the volume at that level each time. A word of caution: be wary of playing around too much with the POT volumes during a song or PSA, since volume changes are highly noticeable. In short, don't touch too much; just make sure the segues have constant volumes between songs. *Keeping the meters mostly out of the red, however, is vital.*

B. TURNING THE STATION ON/OFF

To turn the station on (see Appendix III) in MCR, you simply do this:

1) Flip the switch on the right side of each of the Station Transmitter links to "Transmit". The red light next to each will illuminate.

2) Call up the transmitter and, after the code, enter "03" , which tells you what the percent power is. Adjust it as needed using the # key, to raise, and the * key to lower the power.

3) Enter "Carrier on @" as described in the section on the operating logs.

7) Take meter readings (see that section).

8) Play the "Station Sign-On" cart, and enter "Program on @" and your name on the logs (as described in the sections on the operating logs and the operator column, respectively).

To turn the station off, simply reverse the above steps, playing the "Station Sign-Off" cart, logging in "Program off @," switching the STL off, logging in "Carrier off @," etc. If you have any problems, get in touch with an E-Board member. If you break anything due to negligence, you are responsible for it (monetarily and also, of course, morally).

C. TAKING METER READINGS

Taking meter readings is *very* easy and *very* important. If you do not take accurate meter readings, you will not know if your show is going over the air properly, or at all, for that matter. Do not rely on the readings of the previous hour! If we find out that you have done so (and we have our ways), we will do bad things to you. It is, after all, flat-out simple, so please do them. Normally, just call up the transmitter and ask it what it's doing. Here's how (refer also to Appendix III):

1) Pick up the phone and dial the Transmitter's number: 253 -7874

2) After the transmitter answers, enter the code.

3) Enter "01". It will tell you what the current is, in amperes.

4) Enter "02". It will tell you what the voltage is.

5) Enter "03". It will tell you what the percent power is.

6) When you're done speaking with the transmitter, enter "99" and hang up the phone.

7) Record the readings in the operating log.

D. RAISING AND LOWERING THE POWER

If you must raise or lower the power, here's how:

1) Take and log your initial meter readings (which are too high or too low, ie, out side the legal 92/102% envelope) in the operating log.

2) Raise and Lower the power by using the # and * keys, respectively, while in the % power menu. Adjust it to about 100%. The signal sounds best here, so adjust it whenever it is off by more than 3%.

3) Note that when you press the # or * key, the transmitter says "Raise" or "Lower". To see what the percent power is you'll have to enter "03" again.

5) Write in the "Comments" column of the operating log, "Power raised (lowered) @ XX:XX AM (PM)."

6) Don't forget to enter "99" before hanging up on the transmitter. It will keep calling you back until you do.

E. EMERGENCY BROADCAST SYSTEM OPERATION

If you receive something over the EBS machine (i.e., Classical music or talking starts coming out from beneath the cart rack) and the yellow EBS light on the left of the mixing board lights up:

1) If it is an actual emergency (very unlikely; a voice coming over the same channel will say so), call the General Manager or Program Director. Try to pawn the responsibility off on them. If you have to deal with it, it's simpler than you might think. Here is what to do:

   a) Get the pink envelope just to the left of the cart machine.

   b) To see if it is an emergency you must match the words read over the machine with those shown for the day's date.

   c) If the codewords match, it is a real emergency, so do what they tell you to do over the machine.

   d) WAMH is a secondary EBS station and thus may be instructed to sign off the air in an actual emergency. If you do have to sign off, you will probably have to keep monitoring the EBS receiver, as you may be requested to go back on the air.

2) If you are receiving a test (very likely), do this:

   Before the song ends:

   a) Get the EBS cart from the file and put it in the cart machine.

   b) Switch the three position switch above pot 3 to "B", "EBS" above POT #3 (assuming you're not playing from the top cd player), and turn up POT #3 to about 1 o'clock.

   At the end of the song:

   e) Play the first half of the cart (approx. 10 secs), in which the voices close by saying, "This is only a test." (It will shut itself off automatically after these words).

   f) Immediately after the word "test", push the EBS START button, the cue button for pot #3.

   g) Immediately upon completion of the tone (approx. 60 secs), play the second half of the cart, in which the voices close by saying, "This was only a test."

   h) Immediately after the word "test", segue to another song (not on the top disc player).

   i) Turn down POT #3 and switch the three position switch back to "A", the top CD player.

   j) Enter in the logs the times at which you received and aired the test as it has been done in the sample log posted above the record bins; write "EBS Test Received @ XX:XX:XM" and "EBS Test Aired @

XX:XX:XM" in the "Comments" column of the operating log.

k) Reset the EBS monitor by pressing the button marked "RESET". This is the cue button for POT #2. The noise should stop.

l) You are the BIG Winner. Give yourself a pat on the back.

F. AIRING NEWS/SPORTS FROM A-STUDIO

Occasionally live newscasts and sports quizzes will take place from A-Studio, the little room off MCR. The procedure for airing these features is simple, directly paralleling the procedure for speaking into the microphone in MCR. As the DJ in MCR, you should follow this procedure.

1) Decide when the people in A-Studio are going on the air. Scheduled news and sportscasts should begin ON TIME. If someone is reading the news on your show at 9:00 and it's now 8:56, don't throw on the first side of *Tales from Topographic Oceans*; that'll just cause problems.

2) Discuss any special technicalities of the show (which carts should be played when, etc.).

3) Just before they are going on the air, make sure channel 2, POT #2, is turned up. (labelled "A-STUDIO"). Flip the toggle switch above POT #2 to the left which will turn on a red light in the news room and hopefully clue them to hush. When you turn POT #2 up (to one o'clock), whatever they say will go over the air. Cue them in an obvious way at the moment you want them to start.

4) Prepare for when they will need you again. If you will be playing an album or cart, get it cued up. Pay attention to the program. If something goes wrong, you might have to save them. And be ready for their conclusion, so there isn't dead air or bad ad-libbing.

5) As soon as possible after they're done, turn down the POT #2 and flip the toggle switch back to the middle. Often people in A-Studio forget to stay quiet — you don't want their chatter over your song. If the red light on the volume control box in A-Studio is on, they are on the air.

G. THE PLAYLIST

The playlist serves three main purposes. First, it keeps track of the songs that you play so that you can tell your audience what they've been listening to. Secondly, it tells the Program Director and the Music Directors a) what kind of music y'all like to play, and b) that you're fulfilling the new music requirement. Lastly but not leastly, it helps the Music Directors compile lists of our most frequently-played records to send to trade journals nationwide! From left to right, the columns on the play list are as follows (refer to Appendix VII):

1) NEW: Check off this column if the album came off of the new music shelves.

2) SPEC: Check off this column if the record came off of the new music shelves and bears a blue sticker, signifying that it fits into one of the Multi-Cultural Media/Specialty Programming categories.

3) ARTIST/COMP TITLE: Duh.

4) SONG TITLE: Double duh.

5) REQ: Check off this column if a listener called in and requested the selection.

6) FORMAT: Check off what format the song is in: vinyl, cd, or other (cart or cassette).

Make sure that everything is legible and that you've filled out the information in the upper right-hand corner (name, date, day/time). After your show, remember to put the playlist in the tray right under the blank ones. Thanks!

H. THE CD CHECKLIST

After a long wait, WAMH has finally gone digital. This requires a simple but extraordinarily necessary task on your part. Before you sign out at the end of your show, look at the CD rack, and make sure that every numbered slot contains its corresponding CD. Fill out the checklist accordingly and sign it. That's all!

PART III
ALBUMS, CARTS, CASSETTES

A. CARING FOR THE ALBUM COLLECTION

Records are located in various parts of the station. The most frequently played albums are in MCR, with the exception of the jazz collection which is currently in B-Studio due to space limitations. B-Studio also houses soundtracks, reggae, blues, rap, R & B, gospel, latin, African, heavy METAL and other less often-played albums. Requests for access to the classical music, bluegrass and country collections will be honored by the Program Director or the Multi-Cultural Media Project/Specialty Programming Director.

Because an overwhelming amount of our programming is musical, maintaining the album collection is more than essential to the continued good health of our sound. How can you help? It's easy! Just do this:

1) All records in MCR are listed in the Record Catalog. This handy piece of equipment sits on the wooden plank jutting off of the recurrent shelves. The records are filed in two ways; first, alphabetically (that is to say, all records by the Pixies, the Pogues, Pussy Galore and Bill Pritchard are filed under "P") and then numerically within the letter (which means that each group has its own code: KMFDM might be K-121, and Naked Raygun might be N-34). The far left column of the record catalog shows this code for EVERY ALBUM in MCR; these codes match up with stickers on the record spine. The catalog itself is *purely* alphabetical; find your record's code there and match it up on the shelves. Make sure you file all your albums in the correct places after you play them and before you leave. A misfiled album is as good as gone. A stolen or "borrowed" album is gone. The next listener or DJ who wants to hear it is going to bum. After your show, all records must be returned to their proper location. Therefore, if all albums that are out aren't filed by the previous DJ, you'll have to do it. So tell the DJ to put them away! If s/he refuses, let the Program Director know about it.

2) Nothing is more frustrating than a skipping record in the middle of your incredibly tight show. Therefore, always handle records as if they were your own. This means holding the records only by the edges or the center. *Never touch the grooves.* Never leave records lying around; they belong on a turntable or in their jacket, nowhere else; always insert them in the inner sleeve (which is kept facing out so that it won't rip and so that you won't have to take it out every time you want to play it). If a record is missing its inner sleeve, make a note on the "Missing/ Damaged Album" chart.

3) After putting a record on a turntable, be sure to DiscWash it. This process reduces static and removes dust particles, improves the sound quality of the record (a dirty record is almost as bad as a scratched one), reduces the wear on the record, and radically reduces the possibility of skipping. If you are unclear about proper DiscWashing technique, talk to the Production Director or Chief Announcer.

4) If a record is missing or damaged, write the required information on the "Missing/ Damaged Record" list which is posted above the turntables in MCR. This is the only way the music department will know about it. This list may also be used to inform the Music Directors of all of those brilliant musical gems that they have

forgotten to acquire. Simply write down as much information as you can about the record. If you prefer, you can contact them directly about these matters. The Music Directors have regularly scheduled office hours in their office off the lounge (See Appendix IV).

5) When cueing up records, spin both the platter and the record. Do not spin the record by itself. On a cued record, the needle should be a quarter-turn before the first note.

REMEMBER—Keeping our records in good condition is essential if we are to sound like anything but mere amateurs.

B. CARTS

WAMH uses cartridge tapes (carts) to hold short recorded announcements and songs which are not contained on albums. Carts create problems only when they are not used correctly. If you load a cart into the cart machine and the STOP light is not lit, the cart won't start when you push START. Make sure that you've inserted the cart fully into the machine and that the STOP button is lit. After you play a cart, turn down the POT and allow it to play through until it stops *itself* and the red STOP light flashes. You can also press the white FAST FORWARD button to advance the cart to the beginning rapidly. That way it will be cued up for the next person. If everyone does this there should be no problem. If you are the perfectionist/compulsive type, you can play the cart through once over the cue speaker, to ensure that it will be cued up when you need it. When you start a cart, make sure that POT #6A (or 7B) is up before you push the START button. Typical cart volumes require the POT be set at around one o'clock. Once the cart is over, you should turn the volume down since there may be some noise on the "silent" part.

BLACK stickers on a cart means it's important FCC stuff; BLUE means the cart holds x-plugs; GREEN means it has music on it; ORANGE means the cart has a PSA; and YELLOW stands for SID's (an X through the yellow sticker means it's an *illegal* ID).

C. CASSETTES

The method for using the cassette deck to play tapes on the air is very similar to that for using a turntable. Ascertain that the toggle switch above the right POT is in the right place for tapes. Cue the tape by playing it, until the desired song is about to start, and hit the pause button. Then just slide the OUTPUT indicator to "Maximum", and you're all set. (The OUTPUT feature is on the NAKAMICHI. If there is another one in MCR at the time of your show, it may not have this feature.)

Recording cassettes in MCR is just as easy as recording them in your room. Just pop a tape in there, slide the OUTPUT indicator to "Minimum", press the RECORD and PLAY buttons simultaneously, adjust the meters, and start recording. The input wires for the cassette deck are hard-wired straight from the mixing board. If, when you start taping, you notice that your program is coming over the cue speaker all the time, it is most likely because the OUTPUT indicator on the deck is not at "Minimum." Also, make sure POT #8B is not turned up; this will create feedback. We strongly encourage you to tape your shows often, because the best way to improve your show is to hear it; you'll notice little things that you might have *thought* were perfect, but could actually use some improvement. Try it!

D. COMPACT DISCS

WAMH now has two (count 'em, TWO) Compact Disc players. The top one is wired into POT #3A on the main board, and the bottom one is wired into #4A. Simply turn up this POT, making sure that the selector switch labelled "CD Player" on the upper part of the board is on A. The CD

Players are started by hitting "play" on the units themselves. CD's sound good on the air and DJ's should take full advantage of the capability to play them. CD players are delicate and expensive, however, so use extra-special tender loving care when handling ours.

E. TELEPHONE

If the phone rings, it's either a call on 542-2288, 542-2289, or 542-2224 (the business line). If you hear the phone ringing, but no lights are flashing, relax: it's the business line, and some canny E-Board member (or the answering machine) will answer.

And yes, people really do make requests on WAMH. Remember to give out the phone number approximately every twenty minutes or so, but don't beg for calls. When a listener calls, be extraordinarily courteous and friendly--if you are less than angelic to a caller, chances are they will never again listen to your show. Seriously! Play requests if at all possible, but remember, it's your show; if you're playing Mozart and someone requests Metallica, you don't have to play it. Politely explain that it doesn't fit in with what you're playing right now, but if you can work it in later, you will. And *no* dedications! (See Part VI.)

PART IV
DESIGNING A RADIO PROGRAM

When you step before the mike, you are representing WAMH and Amherst College to many people within our 60-mile broadcast range. As a WAMH DJ, it should be your primary concern to air high quality shows — with 1) the new music requirement, 2) intelligent music selection, 3) informed dialogue, and 4) smooth transitions between songs and blocks of music.

A. THE NEW MUSIC REQUIREMENT: THE PHILOSOPHY OF PROGRESSIVE RADIO

In certain slots, you must play 50% new music during your show. In all other slots, there is a 33% new music requirement. (Shows that are part of the Multi-Cultural Media/Specialty Programming Project, formerly known as the Minority Media Project, are special cases--see Part V.) WAMH plays new music because there are more than enough Top 40 and classic rock stations in the Pioneer Valley, and our FCC license says that we must provide a "listening alternative." After much deliberation, we came to the conclusion that the best way to accomplish this is to emphasize progressive, new music that you can't hear anywhere else. For one thing, record companies love to send us works of new, up-and-coming artists because they know that we will give them airplay. Secondly, there really is an audience for it! So do it! One-third or one-half new music is not asking the world of you, especially when there are 200+ new albums to choose from.

You don't have to know all of the words to a song to air it. Most new albums have been reviewed so you can get an idea of what it sounds like before you put it on the turntable. It is also good to stop by the station frequently and take a listen to some new stuff, as well as attending the listening sessions held by the Music Directors. You may just stumble upon something that you love! A red sticker on an album means that one of the Music Directors thought it was particularly good--give it a listen! *The new music requirement is something we take seriously; so we expect the same of you.* We will review your playlists (see Part II) to be sure that you are fulfilling the requirement, and we will track you down if necessary. If this becomes a consistent problem, we'll remove you from the air, forever.

B. INTELLIGENT MUSIC SELECTION: TARGETING YOUR AUDIENCE

As a DJ, you must define the format of your show in relation to your target audience. You must decide who you want to be your audience, and then cater your music selection to them. By delivering a consistent format with a variety of music, you will find that 1) you will continually expand your abilities beyond playing your favorites every week, and 2) you will develop a core of devoted listeners.

C. INFORMED DIALOGUE: ENLIGHTENING YOUR AUDIENCE

A fifteen to twenty minute set is about as long as you can go without pausing to recap the songs that you have played. Twenty minutes can be really long if someone is waiting to find out what that first song was. Always know what you're going to say before you go "live", and try to vary things. Somebody who says "And before that we heard..." twenty times an hour tends to get boring. Read album covers — you'll have something to say, and it will help involve the audience. Try to know what you are talking about or at least *sound* like you do. Don't apologize for playing a bad request. Don't read PSA's in monotone or verbatim. And don't babble on and on so you sound like WAMH has hacker DJ's. Accessibility of your show is quite important. Listeners should feel like you are a real person and that you are offering them a bit of music and info instead of shoving your moods and

musical tastes down their throats. Make it sound like you want them to listen, and you're doing the show for them. If you don't, they'll have no trouble turning that dial to 91.9. But if you try to put yourself in their shoes and think about what you like to hear when you crank up your stereo, these things should come easily.

D. SEGUES AND SONG SELECTION: INSURING CONTINUITY IN YOUR SHOW

The transition from the end of a song to the beginning of the next one is a segue. There are no sure-fire formulas for good segues, but knowing how a song begins and ends is essential. However, there are a few physical aspects of doing segues to keep in mind. A typical segue involves the following steps: 1) hitting the green turntable start button by the appropriate POT on the mixing board; 2) immediately turning the POT up to between twelve and three o'clock; and 3) quickly turning down the POT that was up for the last record. Never let the VU meters drop below 20 dB during a segue. At the volume most people have their stereos, all they will hear is dead air. Dead air sounds bad. If songs fade in or out, lay them on top of one another. If a song starts with a bang, have the POT most of the way up before starting the record. Live music must be brought up slowly so the applause doesn't sound like a whir. With a little thought and experience, good segues become easy. Listen to others' shows and tape your own — it will help. Really!

One specific way to improve your sets is the so-called "wave theory." If you can start hard, get softer and end up hard again, or vice versa, you have probably come closer to playing something for everyone. This seems to work better than a whole set of hard rock, followed by a whole set of mellow female vocalists, followed by a whole set of reggae...ad nauseum. If things are going together on a song to song level, the whole show will begin to flow on a larger scale quite naturally. Utilize the live breaks and SID's to your advantage by starting a new set with something completely different. If you do that, the new set can't sound exactly the same as the last, and your show will have some variation — which almost always makes for better radio. New songs work quite well to start sets. If you introduce it, people will keep listening to check it out.

E. EXCERPTS FROM A PRESENTATION BY CARTER ALLEN, WBCN RADIO

In May 1988, WAMH Radio invited Carter Allen, music director for Boston's WBCN Radio, to speak on his experience as a professional disc jockey. The following passages are paraphrased from his presentation.

— An elitist is someone who plays only what s/he likes. This alienates listeners--don't do it!

— On average, people listen to about one hour of radio each day. Your audience consists of 5% "captive" individuals, core listeners, or phoners, and 95% fickle individuals who will roam the dial unless you can keep them tuned to your show.

— Doing your radio show is like painting a picture on the air: you must project your personality and establish your identity in the broadcast, you can use fantasy and pretend that you are in the cockpit of a 747, you can make the most mundane object seem appealing to your listeners.

— Treat your microphone like a person. Get to know the microphone as if it were a friend and carry on a conversation with it.

F. TIPS ON MIKE TECHNIQUE

For many people, the most difficult portion of their show to improve beyond an amateur level is their on-mike skill. What you ultimately want to get across: the idea that you and the audience are having fun listening to some good music from a good DJ. If you sound like you're tired or bored, your audience will be turned off and turn you off. Put yourself in your listeners' shoes. You should try to present your material in a natural, pleasant way. Your experience will be, however, that what sounds natural in everyday speech sounds affected and unpleasant on the air. Announcing, even in a straightforward situation like a newscast, is a little like acting; it takes some artificiality to sound natural. All you have to go on is your personality, as reflected in your voice. Here are a few hints on how to make your incredible personality project over the air:

1. When you're going to go on the mike:

    a. Make sure POT #1A is up to the arrow and put the headphones on. You should close the door to MCR — this will eliminate background noise.

    b. Think about what you're going to say. Try to make it concise, interesting and intelligent. Try to work in an ID — not necessarily legal — so our audience knows who is playing the great music. And remind yourself not to speak quickly.

    c. About 5 seconds before you are going to speak, move the switch above POT #1 to "P." This causes a circuit breaker to silence the speakers and telephone in MCR. The red ON THE AIR light on the mixing board will go on, as will the ON THE AIR light above the door to MCR, warning people to be quiet. Now whatever you say will be on the program. Usually you want to begin speaking before the song fades out entirely, mixing your voice into the music.

2. When you're on the mike, there are a few keys:

    a. First and foremost — pace! And the key word is — slow! The rest of these hints will be easy if you just get used to speaking a little more slowly than you usually would. Constantly remind yourself of this.

    b. Enunciate every syllable clearly. This is the only way listeners will understand your interesting and informative rap. "W" should always have an "L" in it. And when you say the last three letters, emphasize them. Most stations begin with "W." Only *we* end with "AMH." The same goes for "89.3."

    c. Avoid "uh" and "um" at all costs. The best way to do this is to have your rap mapped out in your head, and then speak slowly.

    d. Avoid moving your mouth in relation to the mike. When you turn your head to see what record you've cued up or what turntable it's on, it sounds like you're doing just that.

    e. When you read a PSA or a x-plug, or are just ad-libbing, speak for the station, not just for yourself. This means use "we" instead of "I." Try to make it sound as though our listeners are our friends. And don't make the station sound bad by saying that you think a record was stolen, or that the equipment doesn't work, or that all the albums are scratched, or that the next d.j.'s late! To the listener, it sounds as though the station is a bunch o' bums.

f. Relax and smile. For some reason, a listener can tell if the DJ is smiling, relaxing, and having fun.

g. A word about technique with the equipment: You're doing well on the board when you forget about it and the audience does, too. The board is a tool, a means. Play it like an instrument — find out what you can do with it, but when you're on the air, make sure you only do what you know how to do. The audience should be unaware that there's anything at all between them, you, and the music.

One final suggestion: Like most skills, the only way to improve is to practice. Taping your shows is the best way to learn about how you can improve. In addition, you can amass a tape collection which chronicles your favorite music through time. For most people, the radio show which plays the best music is their show.

PART V
SPECIAL PROGRAMMING

A. MULTI-CULTURAL MEDIA PROJECT

The Multi-Cultural Media Project was created in 1978 with the purpose of providing greater media representation for minorities. A description of the MMP program can be found as an amendment to the constitution of the station. The following rules apply to shows falling within the MMP category:

1. No overlaps should occur between songs in jazz shows. A 1/2 second or more gap should be allowed, as is traditional in most jazz radio shows.

2. Rap, Rhythm and Blues and Funk d.j.'s should mention the names of songs, artists, and other personnel involved in the records. In jazz shows, the following additional information is desirable: the recording date, location, and record label.

3. New music requirements for MMP shows will be determined by the MMP Director in conjunction with the MD's.

B. SPORTS BROADCASTS

Operating the station during a sportscast is easy, yet vital. Many listeners who would otherwise not be listening to WAMH will be by their radios. Thus, a professional and well-done production is essential for WAMH to be respected in the community. Here's how to do it:

1. Setting up the studio for the broadcast:

    a. In MCR, the switch that says "C-Studio" above POT #5, to the B position. and make sure POT #5 is on cue.

    b. In the C-Studio, press the gray button labelled "Phone" above POT #6. Turn up POT #6 to about one o'clock, flip the "Phone Feed" switch, and take the receiver off the hook; you should hear the dial tone coming through the speakers.

    c. At the appointed time, call the sportscasters, and tell them you want to do a check on their voices. Have them speak at the volume they would during a game, and adjust POT #6 in C-Studio so their voices peak on the VU meters at about 100%. Next, run into MCR and ascertain that their voices are coming over the cue speaker. Go back to C-Studio and tell them if everything is OK. Make arrangements to call them at a certain time and find out exactly when they are to go on the air.

    d. Just before the broadcast is to be aired, have the sportscasters count down from 15 or 20 over the cue speaker so you can turn up POT #5 in MCR at exactly the correct time.

2. A few notes on style:

a. It is usually a good policy to x-plug the game regularly in the hour or two before the broadcast begins.

b. An introduction by the DJ saying who the announcers will be, who the Jeffs are playing, "let's root for the guys," etc. usually sounds pretty good right before we go to the remote. Maybe close with "so let's go to {Williamstown, Mass} for the Lord Jeffs {sport} game on WAMH in Amherst."

c. You'll develop your own style, but try to make the interaction between studio and remote sound as professional as possible. This might mean not cutting off songs halfway through, not putting up announcers at the wrong time, being ready with something interesting when they send it back to you, etc.

d. Occasionally — after quarters, scores, definitely on the hour — choose a good time to POT down the broadcasters and let the audience know they are listening to the Amherst College Lord Jeffs on WAMH in Amherst. This is tricky, but do your best.

e. During halftime, get on the mike after each song and tell the audience that you'll be returning to the game soon.

3. How to log the broadcast:

   a. At the time the remote begins:

      1. Write L for "local" in the SRCE column, since the broadcast is a WAMH production.

      2. Write S for "sports" in the TYPE column.

      3. Write the exact time the remote announcer/sportscaster begins speaking on the air in the PROG AIRED column.

      4. Under PROGRAM NAME, write (for example) "Football — Amherst v. Williams."

   b. At the time you begin the broadcasting again from the studio:

      1. Write L in the SRCE column.

      2. Write EN for "entertainment" in the TYPE column.

      3. Write the time at which remote announcer stops speaking on the air in the PROG AIRED column.

      4. Under PROGRAM NAME, write "Intermission Music I (or II)," "Postgame Music," or whatever is appropriate.

4. A few important tips:

a. Always have someone competent in MCR listening to the broadcast, just in case there is a problem.

b. Along those same lines, always have an album cued up and ready to go.

c. During every intermission, the program should come back to MCR for at least one song. During this time, talk to the remote announcers to ascertain that everything is going smoothly both at the site of the event and in the studio.

PART VI
RADIO RULES AND REGULATIONS

A. WAMH RULES AND REGULATIONS

Now here are a few important rules, all based on common sense:

1. Avoid obscenity on the air at all costs. For one thing, it sounds horrible. *You may never speak obscenely.* As of January 27, 1989 the FCC has changed its obscenity laws and it is important that we adhere to them. See Appendix VI for our obscenity policy. It is very important that you understand it thoroughly.

2. If a fire alarm goes off during your show, try to play a long song, but in all instances evacuate the building! If there is some dead air, just get on and apologize. And don't miss this: smoke detectors have been installed in almost all rooms in the studio. If one of them goes off during your show, you owe the College $100. This means: *No Smoking!* (It damages the equipment, for one thing.) If you smell smoke, get out immediately and then pull a fire alarm; do not call someone or worry about your show--the station is extremely un-fireproof.

3. DJ's may be removed for performing in an intoxicated state if it negatively affects air sound.

4. Concerning Smoking and Drinking in the Station (amended, May 1994):
   It is not a question of prudence: many, if not all, of our DJs consume alcohol and/or smoke regularly. The problem is this: when these two instruments of fun accompany a DJ into the station, stuff gets broke. Concerning smoking: Even the most avid, two-pack-a-day smoker will admit that cigarette smoke, particularly in a poorly ventilated space, is very harmful to electronic equipment. There are many machines and parts hidden around MCR, and throughout the station, that are completely necessary for broadcasting and completely vulnerable to smoke damage. Where smoke sneaks, more dust has a tendency to accumulate, and the sensitive circuitry's life is in danger of shortening by as much as seventy-five percent. We have already lost one main console in MCR to smoke damage. The replacement cost us more than $1200.

   Alcohol consumption is equally bad for our equipment. For one thing, one of our cart machines was damaged by large amounts of spilled beer. The repairs have been time-consuming and expensive, and the life of the machine has been drastically reduced. On a more somber note, getting intoxicated or being intoxicated while on the air violates FCC regulations, and with all the trouble they've been giving us, that could spell the doom of WAMH. And of course, when intoxicated, one's tendency to drop things, scratch things, lose things, and otherwise visibly screw up are drastically increased. *Incidentally, no food and drink are allowed in MCR. We recognize that some of our DJs miss meals to do shows, and need to get their sustenance somehow, but please keep it out of MCR.*

   Finally, we feel we should mention that and DJ on duty as listed in the program guide (or substituting for another DJ) is responsible for the station and all of its contents. If that DJ's friend is drinking or smoking in the station, particularly in

MCR, the DJ on duty wil be held fully responsible. This is also true in regard to the theft of records or equipment. DJ awareness of what goes on in the station while doing a show cannot be emphasized enough.

5. Under absolutely no circumstances do unlicensed "friends" do any portion of your show. Such friends, while they may of course watch and chat while off the air, should have no hand in playing records, speaking, or touching any equipment. If you have friends interested in doing shows, they without exception should be sent to the Chief Announcer.

6. WAMH exists to serve the public interest, exclusively, and that public interest extends far beyond the borders of the Amherst College campus. 150 watts of effective radiated power and our fantastic transmitter location send your show about 60 miles in every direction. That means that your show should orient itself to those thousands upon thousands of people who don't live in your dorm/house. In short, no messages to friends, no announcements of parties and no dedications of any kind!! It just sounds way unprofessional--no one cares how much Debbie loves Bob. It's just going to make everyone laugh.

7. One of the most important rules here, buried to make sure you catch it, is your absolute obligation to do your show or to find a trained, approved substitute. If you can't find a sub after trying the entire substitute list, call the Program Director at least 24 hours before the show. Failure to do a show without notifying the PD and the use of unapproved substitutes are both punishable by immediate suspension.

8. *Under no circumstances do WAMH records leave the premises*. You are of course free to bring and play your own records, but removal of *station* records, even for "just a few minutes" is the equivalent of theft. Violators will be prosecuted to the fullest extent of the law and will be brought before the Judiciary Board for college disciplinary action.

9. The back door to the station is kept locked and alarmed at all times.

10. Late night DJ's must *keep the monitor volume at a low level and ALL doors closed.*

11. Do not spontaneously create public service announcements or accept PSA's over the phone. All PSA's come from the cart rack or the box of index cards — nowhere else. Tell persistent callers to mail them in to the PSA Czar, P.O. Box 1815. Air legitimate-sounding lost dog or community interest announcements once, but no more. As always, never hesitate to call the PSA Czar or Program Director regarding questions or doubts. And never, never announce ticket prices on the air, even if they're written down somewhere. It's totally illegal.

12. **Never, ever play bootlegged tapes on the air**. It can get us into big trouble.

13. When technical things go wrong, call the Chief Engineer or General Manager immediately and without hesitation or fear of reprisal. WAMH is expensive and delicate, and only our engineer fully understands it. "Things go wrong" is defined to mean equipment foul-ups, strange meter readings, questionable lights, jammed or non-starting machines, and the like. Calling the Engineer is mandatory, because if things go wrong and s/he doesn't find out, you will be held responsible.

B. BASIC FCC LAW

Licenses: The FCC offers two kinds of commercial licenses, the RP (restricted Radio-telephone Permit) and the 1st-2nd-3rd Class series. Any of these will suffice for legal operation of WAMH. The RP is the easiest to obtain; WAMH administers the exam, and one must simply send in form 753 to the FCC in Gettysburg, Pennsylvania. If you have friends who would like to get on the air, send them to see the Chief Announcer. Licenses are issued to U.S. nationals and, in the case of the RP, are good for life (the others expire after five years). An operator's original license must be posted while s/he is on duty. If the license is lost, the FCC must be notified immediately in writing, and if a replacement is desired, an application may be filed provided that a "reasonable search" for the original has taken place.

Operator: An individual holding any commercial license may operate any standard FM station and any AM station that does not have a complicated directional antenna system. The operator with the 3rd class license or RP may do the following:

1. Turn the station on and off.
2. Keep the power output between 92 and 102%.
3. Make changes in the modulation levels (i.e. turn up or down POT).

Other rules that must be followed are:

1. Whenever the transmitting system is observed to be beyond the legal limits or is inconsistent with the rules of the station authorization, an attempt must be made to correct it. If this effort fails and there is no 2nd or 1st class license holder around, the station must be taken off the air immediately.
2. An operator may be on duty at the control studio (Pratt Studio) instead of at the transmitting facility (Mt. Lincoln) provided that:
    a. The transmitter is securely isolated from unauthorized persons.
    b. The emissions of the transmitter are constantly monitored by remote control metering devices.
    c. The station can be immediately removed from the air from the control point if technical difficulties occur.

Operator Responsibilities: An operator is responsible for the proper operation of the transmitter (to the extent described above), keeping of legal logs, and the observance of FCC laws. While on duty the operator assumes full responsibility for the station. No operator may damage or allow to be damaged any station property. An operator may not transmit false, deceptive, unidentified, or superfluous communications or signals. An operator may allow another individual to perform equipment adjustments that involve special skills, but that operator remains responsible for these adjustments. (*At WAMH you should not become handyman on the spot. Our equipment is complicated and sensitive; notify an E-Board member, preferably the Chief Engineer. Do not fix things yourself.*)

Suspension of License: The FCC has the power to suspend an operator's license and may do so if any of the above rules are violated. If an operator has obtained his/her license fraudulently or assisted someone in obtaining a fraudulent license, both licenses shall be revoked. If an operator is notified by the FCC that s/he has violated a rule or regulation, that operator must respond in writing within 10 days to the FCC office originating the complaint. The reply should include: the details of the incident, as well as a description of the steps that have been taken to prevent similar occurrences in the future. If the failure was of a technical nature, a description of the failure, and a list of steps taken (including manufacturer's names of products offered) to remedy the situation should be sent.

Penalties: Any person who willfully and knowingly violates the Communications Act of 1934 (where some of these rules come from) shall, upon conviction, be punished (if there is no penalty specified in the Act) by a fine not less than $10,000, or by imprisonment for a term not to exceed one year, or both. If this is a second offense, the person may be given an additional year in the slammer. Any person who willfully and knowingly violates a rule, regulation, or restriction made by the FCC shall, in addition to any other penalties provided by law, be punished, upon conviction, by a fine of not more than $500 for each day during which such an offense took place.

C. SOME GENERAL FCC RULES & REGULATIONS

— Rebroadcasting is the retransmission of any program received from another station. It may not be done without the expressed written consent of the source station.

— We are a non-commercial station. No advertising is allowed on the air. Advertising includes all of the following:

1. Announcing where tickets may be purchased for an event.
2. Announcing ticket prices.
3. Adding on to a PSA or announcement about an exhibit of some kind "I've seen the work and it's super — maybe you'll want to buy some."
4. Anything suggestive of us endorsing a product or business.

It does not matter whether or not we are getting compensated — all of the above things are considered ads.

— Another important thing: you may not send messages over broadcast radio. This means you can't:

1. Say that Bill just called up and he wants to tell everyone that he has some kittens to give away at cost. (A kitten giveaway by a non-profit organization might be okay — it should however be presented in that form and cleared with the PSA director first).
2. Say "Hey, it's 2 a.m. and no one has shown up, so if any of you WAMH DJ's listening out there want to do a show, give me a call." So don't do it! How unprofessional can you get? If in such a situation, call the missing DJ and then, if necessary, the Program Director or another E-Board member. One must also not attempt to create a situation in which the audience thinks that something is live when it is in fact on tape. Do not tell your audience that something is live if it isn't.

— Radio stations may not mention lotteries. A lottery by definition is a contest in which you have to purchase something to be eligible.

— If you ever broadcast a telephone conversation, you must notify all parties that you wish to do so before you put them on the air. The one exception to this rule is for talk shows where it is evident that anyone calling in wants to be on the air.

— The FCC has the right to visit the station during normal business hours. At this time they can request to see: program, operating, and maintenance logs; equipment performance measurements; the Public Access File; or the license(s) of the operator(s) on duty (you must keep your license *at the station*). For this reason, if we are to continue to operate, things must always be legal.

PART VII
WAMH CONSTITUTION

1.0 Statement of Purpose

1.1 WAMH is operated solely by members of the student bodies of Amherst College and the surrounding four colleges, and persons living in the Pioneer Valley area.

1.2 WAMH exists primarily to serve the Amherst College student body and the remainder of the five-college area

a) as a non-commercial radio station providing entertainment and information to its listeners

b) as a forum for interested parties wishing to express points of view in a intelligent and informed manner; and

c) as a means of learning and instructing both its operators and its listeners.

1.3 WAMH is ultimately responsible to the Amherst College student body, which funds and supports it, and to the Trustees of Amherst College, who hold its license.

2.0 The Composition of the Institution

2.1 WAMH shall be composed of two elements, its staff and its Executive Board.

2.2 Its staff shall be drawn from Amherst College and the surrounding colleges and towns. Although membership in WAMH shall be offered to anyone, only individuals who have a current FCC commercial license and have passed all parts of the WAMH license exam may operate the station's controls and sign its logs. Staff and, in rare cases, Executive Board members may be restricted from the usage of the station's other facilities, such restrictions to be defined by the Executive Board.

2.3 The Executive Board shall be composed of the following positions:

1) General Manager
2) Program Director
3) Chief Announcer
4) Music Directors (two)
5) Business Manager
6) Minority Media Project Director
7) Publicity/Promotions Directors (two)
8) News Director
9) Sports Director
10) Production Director
11) PSA Czar
12) Chief Engineer
13) Staff Representatives (two)

Only one person can fill each position (except where indicated). The E-Board must make every effort to find qualified candidates to fill vacant positions. The General Manager may appoint a person to fill such positions in an acting, non-voting capacity. All vacancies will be filled by the E-Board using the standard election procedure.

2.4 Although all Executive Board meetings are open to all staff members, and the advice and counsel of staff members is encouraged and solicited, any and all decisions regarding the maintenance and governance of the station shall derive exclusively from the Executive Board.

2.5 Each member of the Executive Board shall have a term of office from January 1 to December 31.

2.6 The Executive Board officers of one year shall elect the Executive Board of the following year in the period after Thanksgiving break and before the end of classes. All presently serving officers are eligible to vote, but present members of the E-Board are not allowed to vote in elections in which they are candidates. The candidate, for positions contested and uncontested, receiving a simple majority of the votes of the entire Executive Board less those disqualified from voting, shall be elected. All balloting shall be secret. The following is the order for elections to the Executive Board: General Manager, Program Director, Music Director, Chief Announcer, Business Manager, Chief Engineer, Production Director, Publicity/Promotions Director, Minority Media Project Director, News Director, Sports Director, and PSA Czar. All unsuccessful candidates are eligible for as yet unfilled positions. In the event that there are more than two contestants for a position and none receives a majority of votes, then a run-off election shall be held between the two leading candidates. In the case of a tie, the GM shall not vote in the ensuing run-off. (The GM's voting role has been modified, see ammendments. What appears here is not correct.)

2.7 The votes of all officers are equal. With the exception of elections, in votes requiring a simple majority, the General Manager shall vote only in the case of a tie. S/he shall have a single vote in issues requiring two-thirds majority to pass. Votes are binding only when there is a quorum of those present; a quorum is defined as a majority of the total membership of the Executive Board. If an issue is brought up before three successive Executive Board meetings, and there is not a quorum at any of the meetings, then the Executive Board may vote without quorum.

2.8 The Executive Board shall meet at least once weekly throughout the school year; extra meetings shall be called and publicized by the General Manager.

3.0 The Offices

3.1 Any and all decisions regarding the general or long-term maintenance of WAMH shall be made by a simply majority vote of the Executive Board, with the exception of the removal of an Executive Board member or staff member from the station. Decisions regarding the individual departments are normally to be made by the relevant department heads; however, any decision made by any member of the Executive Board is subject to challenge by any other member of the Executive Board and may subsequently vetoed by that Board.

3.2 The General Manager is responsible for the following functions:

a) S/he is the titular head of the station; as such, s/he represents the station to Amherst College and the World.

b) S/he is responsible for the calling and governing of Executive Board meetings; s/he shall also record the minutes of these meetings.

c) S/he is responsible for the recruitment of Executive Board members.

d) S/he is responsible for the filing and inventory of all contracts made by WAMH.

3.3 The Business Manager is responsible for the fiscal operations of WAMH. S/he shall represent the station to the Student Finance Committee and shall formulate a budget to be approved by the Executive Board.

3.4 The Program Director has the following responsibilities:

a) S/he shall be responsible for the formulation and the maintenance of the broadcast schedule.

b) Together with the Chief Announcer, s/he is the chief liaison with the licensed operators; as such, s/he is responsible for their recruitment and discipline. The two are also responsible for training new members in use of equipment, instruction for FCC license acquisition, and compliance with FCC logs. They are also responsible for establishing guidelines for permissible on-the-air conduct and may dismiss disc jockeys for reasons of incompetence or negligence; such dismissals are subject to challenge by the Executive Board.

3.5 Any and all disputes among the Program Director, the News Director, the Chief Announcer, and the Publicity/Promotions Directors shall be settled by the Executive Board.

3.6 Staff representatives

a) Staff representatives shall be nominated and elected annually by the station staff. For the purposes of this election, the staff shall consist of the disc jockeys and substitutes, designated by the Program Director and the Chief Announcer, and the members of the business, music, news, engineering, publicity/promotions, productions and sports staffs, designated by the directors of those departments, subject to the review of the majority of the Executive Board; the staff shall not include the members of the Executive Board however. Election procedure shall be established, and results certified by the Executive Board. Each staff representative shall have one vote on the Executive Board.

b) Opening of the election for staff representatives will be announced at the first staff meeting of the second semester. The election will be held by secret ballot within one week of this initial announcement.

c) The staff representatives will take office on the sixteenth day of the spring semester. Their terms will expire on the sixteenth day of the following spring semester.

d) It is the responsibility of the Staff Representatives to inform the staff of Executive Board discussion and policy decisions as they occur.

4.0 Removal from Office

4.1 Members are suspended or removed from office after a hearing by the Executive Board and the vote of at least two-thirds of the Executive Board.

5.0 Adoption of this Constitution

5.1 This constitution shall be adopted by a simple majority of those currently serving on the Executive Board.

6.0 Amendment and Abolition of this Constitution

6.1 This constitution shall be amended or abolished by the vote of at least two-third of the total Executive Board.

Amendment 1
Ratified November 1978 - first version

Establishment of the Multicultural Media Project

1. The Multicultural Media Project Director(s) shall have duties and powers in the following three areas:

    (1) Programming for MMP DJ's;
    (2) Special Programming; and
    (3) acquisition, distribution, monitoring and ordering of all MMP music.

2. With regard to programming, the MMP Director shall consult with and advise the Program Director concerning all MMP programming. Final awarding of slots cannot occur unless the Program Director and the MMP Director have consulted concerning these matters. As a standard rule, MMP programs shall not be lumped together on any one day without the permission of the MMP Director; generally MMP programming shall be spread out over the course of the week. The MMP Director shall officially act as a consultant to the Program Director; the Program Director has final say on all programming matters (except as noted above).

3. In the area of special programming, the MMP director shall have control of 25 carts minimum for the necessary programming that s/he desires. The MMP Director has exclusive control of these tapes, and is obligated to prepare them in accord with FCC and technical specifications. The (special) Program Director shall not at any time, without the permission of the MMP Director, tamper with, remove, erase, or cause to be erased any tape under control of the MMP Director (unless that tape is technically or legally deficient). In this case, the tape shall be returned to the MMP Director for correction and review.

4. Concerning MMP music, the MMP Director shall decide which MMP music is to be placed in the new music shelf and when such music is to be removed to the general stacks. All MMP music shall be reviewed by the MMP Director as it comes into the station. All MMP music shall be centralized in one location where it shall be catalogued separately (since jazz is already separate, it is not included in this alteration). Moreover, the MMP Director shall have the power via the MD to order music that is not provided to the station.

5. The office of MMP Director shall be elected by a simple majority of the E-Board of WAMH. The MMP Director must be a staff member and must possess a thorough knowledge of minority musical culture. Normally, this person will be one of the MMP DJ's at WAMH.

Amendment 2 modifies Amendment 1.

Fourth revision 1990

Amendment 2
Ratified December 1989

Establishment of the Multicultural Media Project/Specialty Programming Director

1. The MMP/SP Director shall have the same powers and duties delineated in Amendment 1. His/her obligations in these areas are to remain unchanged and are of utmost importance.

2. The MMP/SP Director shall also oversee the programming and coordinating of any and all specialty shows in conjunction with the Program Director.

3. Within one month of his/her election, the MMP/SP Director will select curators for each genre (i.e. Blues, Jazz, Metal, Reggae, etc.) who will be responsible for the maintenance of the station's record collection in this area. The MMP/SP Director's appointees must be ratified by a simple majority of the E-Board and will act as non-voting members of the E-Board.

4. The MMP/SP Director shall be elected by a simple majority of the E-Board.

Amendment 3
Ratified February 1990

Fourth revision 1990

Establishment of the Fundraising Director

1. The Fundraising Director oversees all of the WAMH projects which deal explicitly with the accumulation of funds for capital improvement of the station. The Director and the General Manager should be a signee on all underwriting agreements. The Director is in charge of the Mobile Sound Unit, in regards to scheduling and payment. All other projects to fund capital improvements of the station are to be under the auspices of the Fundraising Director.

2. The Fundraising Director shall be elected by a simple majority of the E-Board of WAMH. The position has one vote on the E-Board.

Sixth revision-1992

Amendment 4
Ratified February 1992

1. The Publicity/Promotions position shal consist of two elected members.
2. Each director shall have one vote on the Executive board and will be elected by a simple majority of WAMH's Executive Board.

Seventh

Amendment 5
Ratified 12 April 1992

The General Manager's election vote

1. The general manager shall not vote during ellections.
2. The sole exception to part 1 is in the event of a tie.
3. In the case of part 2, the General Manager shall have the sole deciding vote.

eighth

Amendment 6
Ratified 9 May 1993

Establishment of the Mobile Sound Unit Director

1. The MSU Director shall oversee all business, scheduling, and collection of revenue concerning the MSU.
2. The Fundraising Director shall no longer be responsible for these duties.
3. The MSU Drector shall be elected by a simple majority of the WAMH E-board.

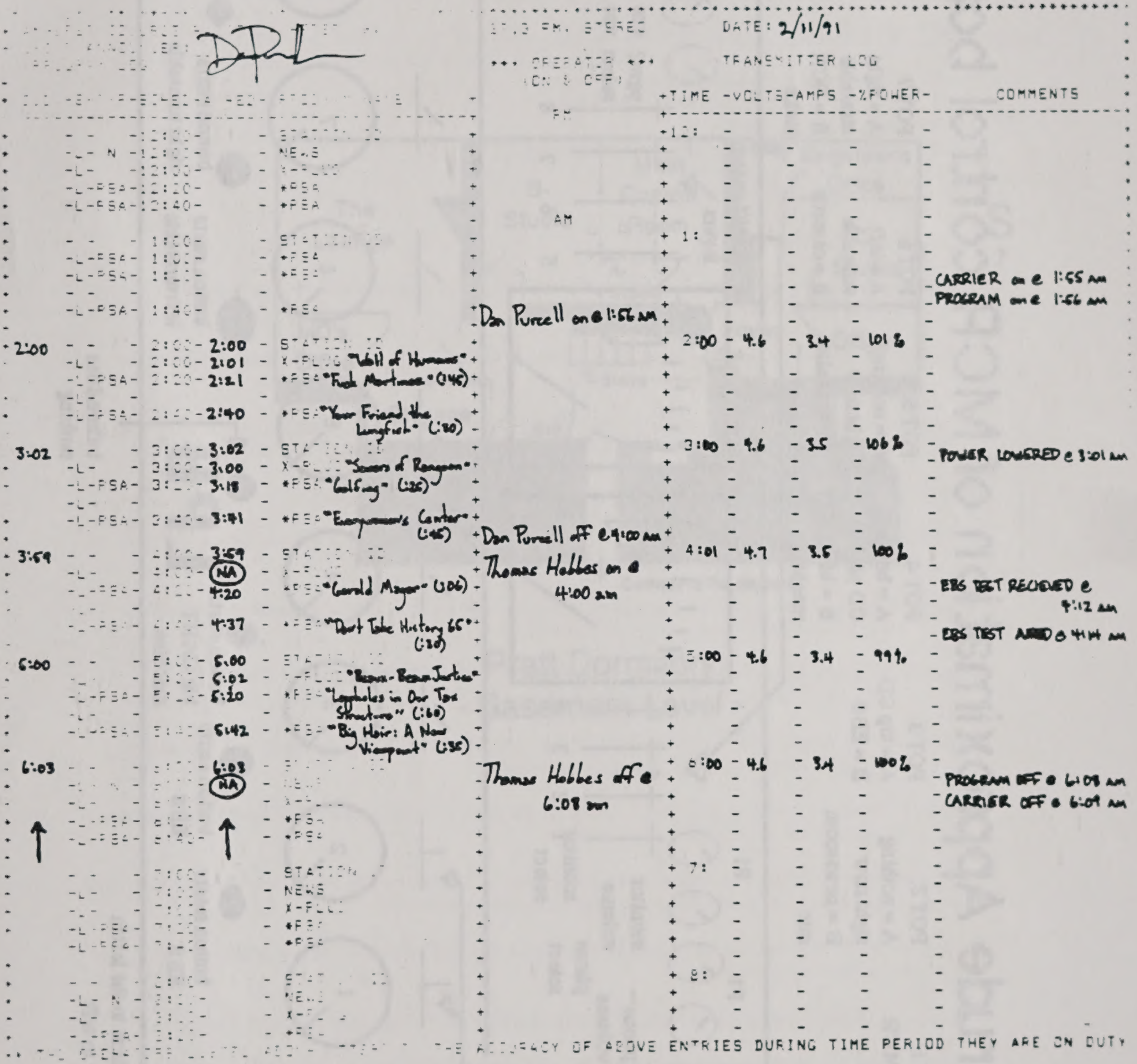
ninth!

Amendment 7
Ratified December 1993

Expansion of Multicultural Media Project/Special Programming Director

1. The office of MMP/sp Director may be held by one or two persons, who shall have only one vote in E-board elections.
2. In all other respects, the position remains as outlined in amendments 1 and 2.

APPENDIX I
SAMPLE STATION LOG



```
PROGRAM LOG                    [signature: D. Purcell]
*I.D.-SH-TYPE-SCHED-ACT-ED- STATION NAME
        - -    -12:00-        - STATION ID
        -L- N  -12:00-        - NEWS
        -L-    -12:00-        - X-PLUG
        -L-PSA-12:20-         - *PSA
        -L-PSA-12:40-         - *PSA

        - -    - 1:00-        - STATION ID
        -L-PSA- 1:00-         - *PSA
        -L-PSA- 1:20-         - *PSA
        - -    -     -        -
        -L-PSA- 1:40-         - *PSA

2:00    - -    - 2:00- 2:00   - STATION ID
        -L-    - 2:00- 2:01   - X-PLUG "Wall of Humans"
        -L-PSA- 2:20- 2:21    - *PSA "Frank Mortimer" (:45)
        -L-    -
        -L-PSA- 2:40- 2:40    - *PSA "Your Friend the Lungfish" (:30)
3:02    - -    - 3:00- 3:02   - STATION ID
        -L-    - 3:00- 3:00   - X-PLUG "Sewers of Rangoon"
        -L-PSA- 3:20- 3:18    - *PSA "Golfing" (:26)
        -L-    -
        -L-PSA- 3:40- 3:41    - *PSA "Everywoman's Center" (:45)
3:59    - -    - 4:00- 3:59   - STATION ID
        -L-    - 4:00- (NA)   - X-PLUG
        -L-PSA- 4:20- 4:20    - *PSA "Gerald Mayer" (:06)
        -L-    -
        -L-PSA- 4:40- 4:37    - *PSA "Don't Take History 65" (:30)
5:00    - -    - 5:00- 5:00   - STATION ID
        -L-    - 5:00- 5:02   - X-PLUG "Brown-Brown Justice"
        -L-PSA- 5:20- 5:20    - *PSA "Loopholes in Our Tax Structure" (:60)
        -L-    -
        -L-PSA- 5:40- 5:42    - *PSA "Big Hair: A New Viewpoint" (:35)
6:03    - -    - 6:00- 6:03   - STATION ID
        -L- N  - 6:00- (NA)   - NEWS
        -L-    - 6:00-        - X-PLUG
 ↑      -L-PSA- 6:20-  ↑      - *PSA
        -L-PSA- 6:40-         - *PSA

        - -    - 7:00-        - STATION ID
        -L-    - 7:00-        - NEWS
        -L-    - 7:00-        - X-PLUG
        -L-PSA- 7:20-         - *PSA
        -L-PSA- 7:40-         - *PSA

        - -    - 8:00-        - STATION ID
        -L- N  - 8:00-        - NEWS
        -L-    - 8:00-        - X-PLUG
        -L-PSA- 8:20-         - *PSA
```

```
[illegible].3 FM. STEREO            DATE: 2/11/91

*** OPERATOR ***                    TRANSMITTER LOG
  (ON & OFF)
                        +TIME -VOLTS-AMPS -%POWER-     COMMENTS
      PM                +-------------------------------------------
                        +12:  -     -     -       -
      AM                +1:   -     -     -       -
                                                  - CARRIER on @ 1:55 AM
                                                  - PROGRAM on @ 1:56 AM
Dan Purcell on @ 1:56 AM
                        + 2:00 - 4.6  - 3.4  - 101%  -
                        + 3:00 - 4.6  - 3.5  - 106%  - POWER LOWERED @ 3:01 AM
Dan Purcell off @ 4:00 AM
Thomas Hobbes on @      + 4:01 - 4.7  - 3.5  - 100%  -
      4:00 am                                        - EBS TEST RECIEVED @
                                                              4:12 AM
                                                     - EBS TEST AIRED @ 4:14 AM
                        + 5:00 - 4.6  - 3.4  - 99%   -
Thomas Hobbes off @     + 6:00 - 4.6  - 3.4  - 100%  -
      6:08 am                                        - PROGRAM OFF @ 6:08 AM
                                                     - CARRIER OFF @ 6:09 AM
                        + 7:  -     -     -       -
                        + 8:  -     -     -       -

** THE OPERATORS LISTED ABOVE ATTEST TO THE ACCURACY OF ABOVE ENTRIES DURING TIME PERIOD THEY ARE ON DUTY
```

Crude Approximation of MCR control board

POT 1:
A = MCR mics

POT 2:
A = nothing right now
B = newsroom mic

POT 3:
A = top CD
B = EBS

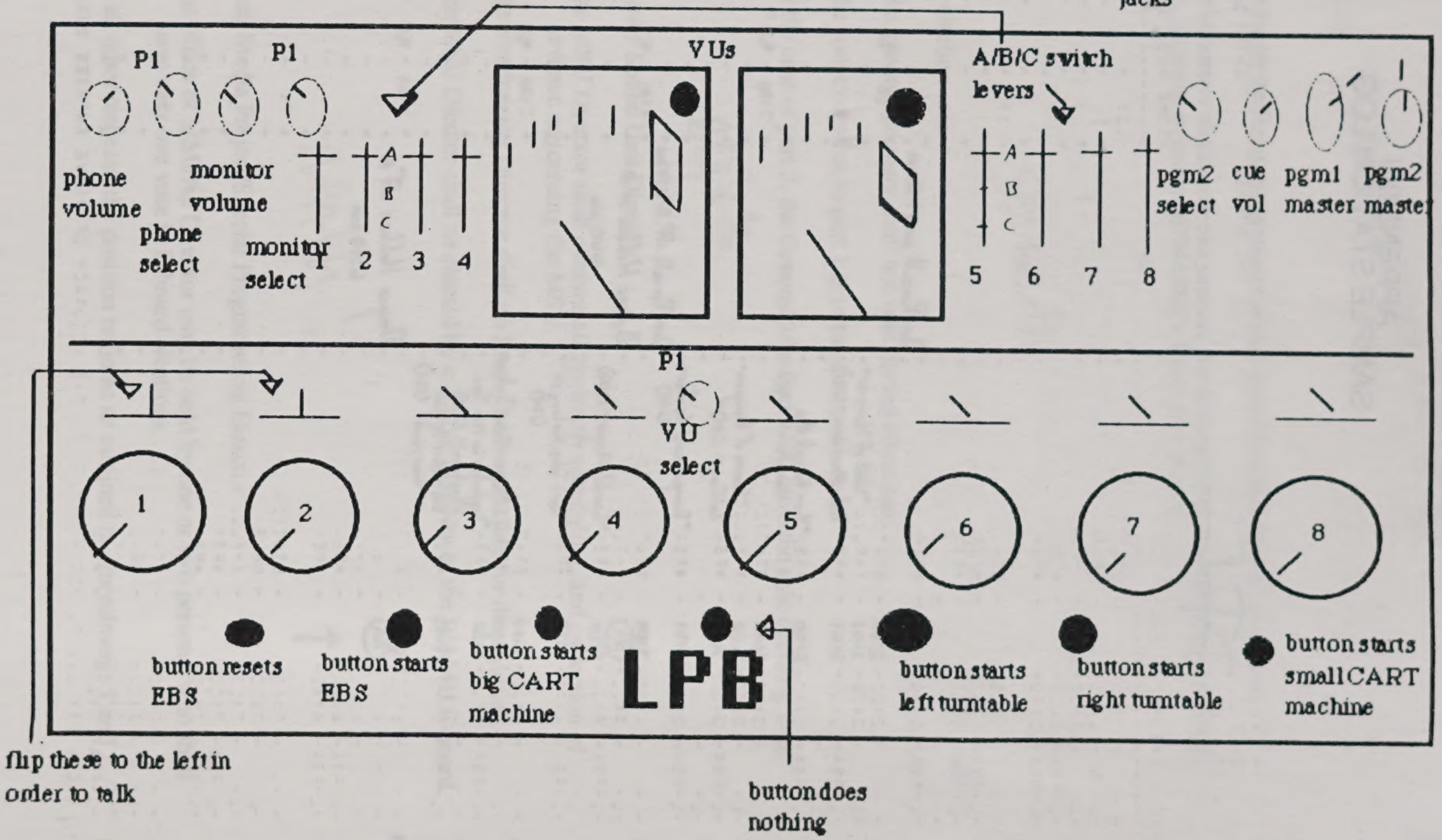
POT 4:
A = bottom CD player
B = big CART machine

POT 5:
A = nothing right now
B = C-studio

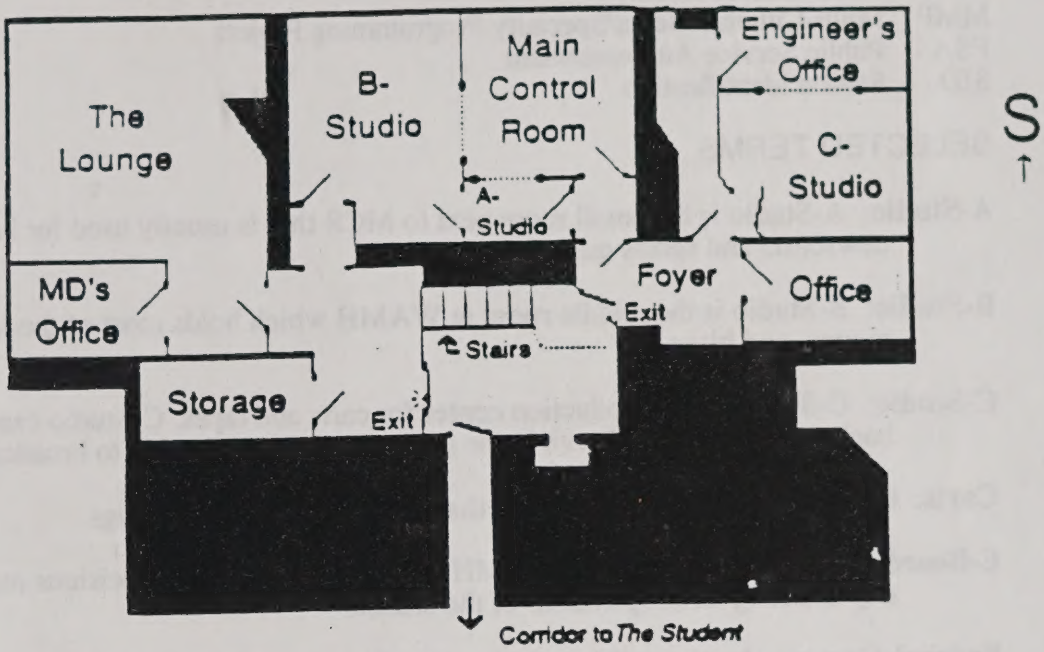
POT 6:
A = left turntable
B = cassette

POT 7:
A = right turntable
B = RCA jacks

POT 8:
A = small CART machine


P1
P1
VUs
A/B/C switch levers
phone volume
monitor volume
phone select
monitor select
A
B
C
1
2
3
4
A
B
C
5
6
7
8
pgm2 select
cue vol
pgm1 master
pgm2 master
P1
VU select
1
2
3
4
5
6
7
8
button resets EBS
button starts EBS
button starts big CART machine
LPB
button starts left turntable
button starts right turntable
button starts small CART machine
flip these to the left in order to talk
button does nothing

APPENDIX IV
STATION MAP


The Lounge
B- Studio
Main Control Room
Engineer's Office
C- Studio
S ↑
A- Studio
MD's Office
Foyer
Office
Exit
Stairs
Storage
Exit
Corridor to The Student

Pratt Dormitory
- Basement Level -

APPENDIX V
GUIDE TO ABBREVIATIONS AND SELECTED TERMS

ABBREVIATIONS

EBS	Emergency Broadcast System
FCC	Federal Communications Commission
MCR	Main Control Room
MMP	Multi-Cultural Media/Specialty Programming Project
PSA	Public Service Announcement
SID	Station Identification

SELECTED TERMS

A-Studio: A-Studio is the small room next to MCR that is usually used for broadcasting newscasts and sports quizzes.

B-Studio: B-Studio is the middle room at WAMH which holds most of the jazz, soundtracks, reggae, and blues.

C-Studio: C-Studio is the production center for carts and tapes. C-Studio can also function as a back-up broadcasting booth in the event that DJ's are unable to broadcast from MCR.

Carts: Carts are 8-track cartridge tapes that contain PSA's and x-plugs.

E-Board: The Executive Board of WAMH meets weekly to make decisions regarding the day-to-day and long-term operations of the station.

Federal Communications Commission (FCC): The FCC is the organization that makes sure everything is hunky-dory at WAMH.

Legal SID: Legal station identifications for WAMH: "WAMH-Amherst," "WAMH in Amherst," "WAMH, 89.3FM, (in) Amherst," or "WAMH, 89.3MHz, (in) Amherst."

Main Control Room (MCR): The MCR is the central broadcasting booth at WAMH which also holds many new and progressive records.

Meters: The meters are the dials and buttons on the remote control unit in MCR which monitor the emissions of the radio transmitter.

Potentiometer (POT): The potentiometers are the dial knobs on the MCR mixing board which regulate the output level or the volume of the broadcast sound.

Segue: A segue is a smooth transition between one song and the next, or between one set of songs and another set of songs.

Set: A collection of songs played consecutively without an interspersed block of dialogue.

Station Log: The station log is the computer printout which functions as both a schedule and a record of everything that goes out over the airwaves.

Transmitter: The transmitter is the remote-controlled device which amplifies and broadcasts the radio signal.

WAMH Jock: A WAMH jock is a highly skilled and linguistically lucid radio rocker who is not afraid to wear his/her WAMH shirt with pride.

APPENDIX VI
OBSCENITY POLICY

On January 27, 1989 new FCC regulations went into effect prohibiting indecent and obscene material from being aired at any time. This means that there is no more "safe harbor" period. Basically, unless a station can prove that the material in question has redeeming social value, any broadcast containing vulgarity or dealing with excretory organs or sexual desire is out. Of course, clinical shows like Dr. Ruth's are still allowed, but don't you try it. We don't feel like trying to prove that you are a sex expert in court. Since we aren't sure at this point how stringent the FCC will be in prosecuting violators of these new laws, WAMH has adopted the following guidelines.

1. No on-air swearing, ever, even if the word appears in a song title or group name.

2. There is a pretty clear line between songs calculated to offend and songs containing an occasional "shit" or "fuck." Examples of the former are songs like "Hamburger Martyr", "Fuck Like a Beast", "Beef Baloney" and "Slip It In." Note that this last song contains no actual obscene words but is entirely about sexual intercourse. Do not play any song that falls into this category.

For now we are allowing songs with a stray indecency here and there to be aired. If you have any doubt as to which group a song falls into, it's best not to play it. The Music Directors will do their best to flag all obscenities, but they are bound to miss some, so stay alert.

3. CARTed predisclaimers and disclaimers are available. The Program Director may require certain DJ's (for instance, those whose shows contain a high amount of incidental obscenity) to use a predisclaimer, but all are encouraged to air one throughout a questionable show and before and after indecent material.

These are admittedly severe measures, but we are now laboring under severe laws. We won't hesitate to suspend a DJ guilty of violating this policy. With a bit of practice, self-censorship will be easy. If you have any questions, contact the Program Director.

Loomer
My Bloody Valentine

Echo Belly
Idaho Drive

WAMH DJ Manual

Ninth Revision, Copyright © 1994
The Executive Board of WAMH Amherst College Radio

Shift Pit
Trucks Suck !

Wamh
where on ~~satellite~~
dial?

Floor 4 [redacted]

3,796
47.97.
101.9

256-854 : Juice in

spoiled

It is WAMH's policy to provide equal opportunity to all qualified individuals without regard to their race, color, religion, national origin, sexual orientation, age, political affiliations and/or beliefs, class, veteran status, or sex in all personnel actions including recruitment, evaluation, selection, promotion, compensation, training, and termination.

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INTRODUCTION

WAMH is going through major changes. It is in the process of moving out of the 70's and into the 90's, thanks to the generous support of the Administration, Amherst alumni, and the Student Finance Committee. The changes range from remodelling and re-equipping the station, to re-assessing its internal structure and operating procedures.

We, the Executive Board of WAMH, want to set Amherst College radio on a course toward being one of the most advanced facilities of its kind. Our goal is to return WAMH to the status it enjoyed during the late 50's and 60's as a technologically state-of-the-art broadcast and recording facility providing Amherst students with superb opportunities for exploration in the broadcast arts.

Both external and internal support for WAMH is critical to the success of this endeavor. With over 200 students involved in WAMH in a variety of roles, we demonstrate our importance to the student body as the largest organization on campus. We would like to make WAMH one of the reasons that Amherst remains the number one liberal arts school in the country, and we need your help in doing so.

PART I
THE STATION LOGS

The station logs have three parts: the transmitter operating log, the program log, and the operator column. It cannot be overemphasized that correctly keeping logs is your most important responsibility, as they are the only permanent records of what goes on at WAMH. They are what the Federal Communications Commission (FCC) checks when license renewal time comes around. If they are not constantly in good shape, we can get screwed. The FCC can come down and snoop around at any time; if the logs are messy, we go off instantly and can only hope to reappear. So keep good logs, and if Uncle Sam doesn't catch your mistakes, WAMH will — lots of errors will mean no show.

The key to keeping good logs is understanding and then constantly referring to the sample log posted in MCR (the Main Control Room at the station), and also included in this manual (Appendix I). Refer to the copy in this manual and learn how to do it as we run through its various parts.

A. THE TRANSMITTER OPERATING LOGS

Maintaining the transmitter operating log is simple, because it mainly consists of recording meter readings. Everything related to the operation of the transmitter is recorded in the operating log on the right portion of the computer printout. The following readings and actions must all be recorded in permanent ink (procedures and further details will be discussed in Part II):

1) Meter Readings: You must take three types of transmitter meter readings each hour. The three meter readings are *Volts*, *Amps*, and *%Power*. Because the transmitter is located on a mountaintop several miles from campus, you take readings by calling our remote control unit, at the transmitter. Meter readings must be taken within five minutes of the hour.

2) Raising or Lowering the Power: If the meter reading for power is lower than 97% or above 102% you will have to raise or lower the power. This action must be logged in the *Comments* column. Whenever you need to adjust the power, do so and then note the correct readings next hour.

3) Turning the Station ON/OFF: Whenever you turn the transmitter on or off, you must log that action, because doing so affects the broadcast signal on our frequency (89.3 FM). The signal emitted by the transmitter is called the *Carrier*. This entails a two part entry in the *Comments* column. When you play the sign-off cart, write the time and the words "Program off @", then when you trurn off the signal write the time and "Carier Off @".

4) The Emergency Broadcast System: The final thing you must note in the *Comments* column are any broadcasts of the Emergency Broadcast System. These broadcasts occur weekly. Note this as "EBS test Recieved @..." and then as "EBS test aired @..."

5) Comments: The Comments column can also be used to note any other incidents that you feel should be recorded, i.e. equipment breaks (in which case you should also call the Chief Engineer), or an irate listener calls and threatens to bomb the station, etc.--

basically anything that someone could see repercussions of and wonder what happened.

B: THE PROGRAM LOG

The program log is the section of the station logs which you will work with most often. Located on the left half of the printout, it serves as both a record and a schedule of our program. You must record the following items in the program log:

1) Station Identifications (SID's): *Without exception*, you must announce the station's call letters and location within 5 minutes of the hour. At any time from five minutes of the hour to five after the hour, you must *absolutely* air the words "WAMH-Amherst" or "WAMH in Amherst." You can also put the words "89.3 MHz" or "89.3FM" or some variance thereof between "WAMH" and "Amherst," e.g. "You're tuned to WAMH, 89.3FM, in Amherst." These are the *only* legal forms of station identification; you cannot say any other words between the call letters and the location, i.e. "This is WAMH jammin' in Amherst." The SID may be done informally, as in "That's the Three O'Clock from the Psychedelic Pup Jam on WAMH in Amherst. I'm Loren, here 'til six...," or just a simple "This is WAMH-Amherst." When you've done the SID, you must log the time you did it in *two* places: once in the *Aired* column next to the entry for "Station ID"; and also in the SID column on the far left. Log only the mandatory, hourly SID. In general, you should do SID's often because they reinforce our call letters in the listeners' minds, fostering audience identification with WAMH-Amherst.

2) Public Service Announcements (PSA's): Perhaps the most important way WAMH fulfills its FCC obligation to "serve the public interest" (see Part IV) is by airing tons of PSA's. You are faced with two types of PSA's: ones recorded on cartridge tapes (carts) and others written on index cards kept in a file box in MCR. The program logs dictate that PSA's be aired every twenty minutes; you should make every effort to air them as close to the scheduled times as possible. When you select and air a PSA: you must (a) log the exact time you actually aired the announcement in the *Aired* column of the log next to the scheduled time, and (b) note the name and length of the PSA in the *Program Name* portion of the log, right next to the letters "PSA."

3) X-Plugs (read "cross-plugs"): As with PSA's, x-plugs are either recorded on carts or written on index cards. Their purpose is to alert our audience to other programs on WAMH. If you air one, some of your audience might check out the program. As with PSA's, be sure to log the subject of the x-plug in the *Program Name* column and the time you aired it in the *Aired* column. If you don't air one (not good) write "NA" in the *Aired* column.

4) News, Late-Night Sports, and Sports Quiz: If they are being aired during your show, log under the *Aired* column the actual time it begins. Oftentimes, you will not air them, so be sure to write "NA" in the *Aired* column.

You should be familiar with the following columns of the program log where information is recorded.

1) The far left-hand column, labelled SID, should always be used when you do a legal station ID, and NOT FOR ANYTHING ELSE. Even though you'll ID the station many times in a hour, write it only at the top of the hour.

2) You will rarely, if ever, have to touch the next three columns from the left: SRCE, TYPE,and PROG SCHED. For your information, SRCE contains the origin of the aired material: local (L) or recorded (REC). TYPE defines the kind of program being aired (news, PSA's, sports, etc.). PROG SCHED is important because it is the guide for proper airtimes for all programs. Follow this schedule as closely as possible.

3) In the PROG AIRED column you write the actual time that scheduled programming goes over the airwaves. If something scheduled does not get aired, write "NA" for "Not Aired" in this column.

4) The PROGRAM NAME column contains the names of the programs which are scheduled to be aired. You write in this column when you record the titles of PSA's and x-plugs that you have read or played on the air.

C. THE OPERATOR COLUMN

Sandwiched between the program and operating logs is the "Operator" column. When you begin and complete your show, sign your name *exactly* as it appears on your FCC license in this column. Also include the time at which you take or hand over control of the station. For example, if you were doing a 9 AM-12 PM slot, you would write "John James Doe on @ 9:00 AM" and later "John James Doe off @ 12:00 PM." (Note that noon is 12 PM and midnight is 12 AM.) Four things to remember: sign your name as it appears on your license, don't forget AM or PM, have no gap or overlap between the times of the jocks who come before and after you, and always sign-off before you leave.

D. LOG CORRECTIONS

The best way to avoid having to make log corrections at all is to follow the posted example in MCR; it is the *only* way to fulfill the FCC requirements legally. *Do not count on the DJ before you to have kept the log properly.*

However, if you are notified by the Chief Announcer that you have made a mistake, go make the following changes to the log *with a pen*:

1) If you omitted or forgot something, circle the spot, initial and date it, and write the correct entry next to it.

2) If you made an incorrect entry, cross it out with a single line, initial and date it, and write in the correct entry.

This is admittedly dry, but *extremely importantt*. Just remember: follow the example posted above the window in MCR, ascertain that your logs are legible, always use an ink pen, and ask the Chief Announcer if you have any questions.

Prozac
NKSK
MGS

Red House
Sentimental

Jeff Masarjian
665-4338

jeek the g

PART II
IMPORTANT PROCEDURES

A. CONTROLLING BROADCASTING LEVELS PROPERLY

The levels or the volume at which you broadcast are very important. In the MCR, you control the broadcast volume by using dials called potentiometers, abbreviated "POT" (See Appendix II). If you have your broadcast levels set too high (called over-modulation), the sound will be distorted and the signal can splatter, causing interference. Having the levels too low (under-modulation) results in too weak a signal. When a receiver tries to compensate for this weak signal, it ends up amplifying both the signal and the noise. The result is a horrible sound. To check the broadcast levels, look at the two VU meters on the mixing board. Each VU meter has a gradiated dial, with the numbers over "100%" in red. The levels (the height of the needles on the meters) should always peak at about 100%. If the levels are too high or too low, *slowly* adjust the volume on the POT until the meters are peaking at about 100%. The ideal level for each potentiometer is about one o'clock, but you should use that only as a guide; the VU meters are the most accurate way of adjusting broadcast level. Some records start out very quietly and need to be set high to begin with; later the volume can be decreased. Always decrease the volume gradually or the music will have a blurred sound. When you are on the mike, the volume should be set at the loudness best for you, so discover what is right for you and keep the volume at that level each time. A word of caution: be wary of playing around too much with the POT volumes during a song or PSA, since volume changes are highly noticeable. In short, don't touch too much; just make sure the segues have constant volumes between songs. *Keeping the meters mostly out of the red, however, is vital.*

B. TURNING THE STATION ON/OFF

To turn the station on (see Appendix III) in MCR, you simply do this:

1) Flip the switch on the right side of each of the Station Transmitter links to "Transmit". The red light next to each will illuminate.

2) Call up the transmitter and, after the code, enter "03" , which tells you what the percent power is. Adjust it as needed using the # key, to raise, and the * key to lower the power.

3) Enter "Carrier on @" as described in the section on the operating logs.

7) Take meter readings (see that section).

8) Play the "Station Sign-On" cart, and enter "Program on @" and your name on the logs (as described in the sections on the operating logs and the operator column, respectively).

To turn the station off, simply reverse the above steps, playing the "Station Sign-Off" cart, logging in "Program off @," switching the STL off, logging in "Carrier off @," etc. If you have any problems, get in touch with an E-Board member. If you break anything due to negligence, you are responsible for it (monetarily and also, of course, morally).

2741

to Mecca - from "the Coolest" KID DAW

C. TAKING METER READINGS

Taking meter readings is *very* easy and *very* important. If you do not take accurate meter readings, you will not know if your show is going over the air properly, or at all, for that matter. Do not rely on the readings of the previous hour! If we find out that you have done so (and we have our ways), we will do bad things to you. It is, after all, flat-out simple, so please do them. Normally, just call up the transmitter and ask it what it's doing. Here's how (refer also to Appendix III):

1) Pick up the phone and dial the Transmitter's number: 253 -7874

2) After the transmitter answers, enter the code.

3) Enter "01". It will tell you what the current is, in amperes.

4) Enter "02". It will tell you what the voltage is.

5) Enter "03". It will tell you what the percent power is.

6) When you're done speaking with the transmitter, enter "99" and hang up the phone.

7) Record the readings in the operating log.

D. RAISING AND LOWERING THE POWER

If you must raise or lower the power, here's how:

1) Take and log your initial meter readings (which are too high or too low, ie, out side the legal 92/102% envelope) in the operating log.

2) Raise and Lower the power by using the # and * keys, respectively, while in the % power menu. Adjust it to about 100%. The signal sounds best here, so adjust it whenever it is off by more than 3%.

3) Note that when you press the # or * key, the transmitter says "Raise" or "Lower". To see what the percent power is you'll have to enter "03" again.

5) Write in the "Comments" column of the operating log, "Power raised (lowered) @ XX:XX AM (PM)."

6) Don't forget to enter "99" before hanging up on the transmitter. It will keep calling you back until you do.

E. EMERGENCY BROADCAST SYSTEM OPERATION

If you receive something over the EBS machine (i.e., Classical music or talking starts coming out from beneath the cart rack) and the yellow EBS light on the left of the mixing board lights up:

1) If it is an actual emergency (very unlikely; a voice coming over the same channel will say so), call the General Manager or Program Director. Try to pawn the responsibility off on them. If you have to deal with it, it's simpler than you might think. Here is what to do:

a) Get the pink envelope just to the left of the cart machine.

b) To see if it is an emergency you must match the words read over the machine with those shown for the day's date.

c) If the codewords match, it is a real emergency, so do what they tell you to do over the machine.

d) WAMH is a secondary EBS station and thus may be instructed to sign off the air in an actual emergency. If you do have to sign off, you will probably have to keep monitoring the EBS receiver, as you may be requested to go back on the air.

2) If you are receiving a test (very likely), do this:

Before the song ends:

a) Get the EBS cart from the file and put it in the cart machine.

b) Switch the three position switch above pot 3 to "B", "EBS" above POT #3 (assuming you're not playing from the top cd player), and turn up POT #3 to about 1 o'clock.

write 1985 flash
grand master

At the end of the song:

e) Play the first half of the cart (approx. 10 secs), in which the voices close by saying, "This is only a test." (It will shut itself off automatically after these words).

f) Immediately after the word "test", push the EBS START button, the cue button for pot #3.

g) Immediately upon completion of the tone (approx. 60 secs), play the second half of the cart, in which the voices close by saying, "This was only a test."

h) Immediately after the word "~~test~~ system", segue to another song (not on the top disc player).

i) Turn down POT #3 and switch the three position switch back to "A", the top CD player.

j) Enter in the logs the times at which you received and aired the test as it has been done in the sample log posted above the record bins; write "EBS Test Received @ XX:XX:XM" and "EBS Test Aired @

How
the
Gods
kill
Danzig
P.C.

Norm Beoqeo
Nero
Bing

Nesé
Claina
Roseita

3.67 48.38 100.9%

XX:XX:XM" in the "Comments" column of the operating log.

k) Reset the EBS monitor by pressing the button marked "RESET". This is the cue button for POT #2. The noise should stop.

l) You are the BIG Winner. Give yourself a pat on the back.

F. AIRING NEWS/SPORTS FROM A-STUDIO

Occasionally live newscasts and sports quizzes will take place from A-Studio, the little room off MCR. The procedure for airing these features is simple, directly paralleling the procedure for speaking into the microphone in MCR. As the DJ in MCR, you should follow this procedure.

1) Decide when the people in A-Studio are going on the air. Scheduled news and sportscasts should begin ON TIME. If someone is reading the news on your show at 9:00 and it's now 8:56, don't throw on the first side of *Tales from Topographic Oceans*; that'll just cause problems.

2) Discuss any special technicalities of the show (which carts should be played when, etc.).

3) Just before they are going on the air, make sure channel 2, POT #2, is turned up. (labelled "A-STUDIO"). Flip the toggle switch above POT #2 to the left which will turn on a red light in the news room and hopefully clue them to hush. When you turn POT #2 up (to one o'clock), whatever they say will go over the air. Cue them in an obvious way at the moment you want them to start.

4) Prepare for when they will need you again. If you will be playing an album or cart, get it cued up. Pay attention to the program. If something goes wrong, you might have to save them. And be ready for their conclusion, so there isn't dead air or bad ad-libbing.

5) As soon as possible after they're done, turn down the POT #2 and flip the toggle switch back to the middle. Often people in A-Studio forget to stay quiet — you don't want their chatter over your song. If the red light on the volume control box in A-Studio is on, they are on the air.

G. THE PLAYLIST

The playlist serves three main purposes. First, it keeps track of the songs that you play so that you can tell your audience what they've been listening to. Secondly, it tells the Program Director and the Music Directors a) what kind of music y'all like to play, and b) that you're fulfilling the new music requirement. Lastly but not leastly, it helps the Music Directors compile lists of our most frequently-played records to send to trade journals nationwide! From left to right, the columns on the play list are as follows (refer to Appendix VII):

1) NEW: Check off this column if the album came off of the new music shelves.

2) SPEC: Check off this column if the record came off of the new music shelves and bears a blue sticker, signifying that it fits into one of the Multi-Cultural Media/Specialty Programming categories.

3) ARTIST/COMP TITLE: Duh.

4) SONG TITLE: Double duh.

5) REQ: Check off this column if a listener called in and requested the selection.

6) FORMAT: Check off what format the song is in: vinyl, cd, or other (cart or cassette).

Make sure that everything is legible and that you've filled out the information in the upper right-hand corner (name, date, day/time). After your show, remember to put the playlist in the tray right under the blank ones. Thanks!

H. THE CD CHECKLIST

After a long wait, WAMH has finally gone digital. This requires a simple but extraordinarily necessary task on your part. Before you sign out at the end of your show, look at the CD rack, and make sure that every numbered slot contains its corresponding CD. Fill out the checklist accordingly and sign it. That's all!

PART III
ALBUMS, CARTS, CASSETTES

A. CARING FOR THE ALBUM COLLECTION

Records are located in various parts of the station. The most frequently played albums are in MCR, with the exception of the jazz collection which is currently in B-Studio due to space limitations. B-Studio also houses soundtracks, reggae, blues, rap, R & B, gospel, latin, African, heavy METAL and other less often-played albums. Requests for access to the classical music, bluegrass and country collections will be honored by the Program Director or the Multi-Cultural Media Project/Specialty Programming Director.

Because an overwhelming amount of our programming is musical, maintaining the album collection is more than essential to the continued good health of our sound. How can you help? It's easy! Just do this:

1) All records in MCR are listed in the Record Catalog. This handy piece of equipment sits on the wooden plank jutting off of the recurrent shelves. The records are filed in two ways; first, alphabetically (that is to say, all records by the Pixies, the Pogues, Pussy Galore and Bill Pritchard are filed under "P") and then numerically within the letter (which means that each group has its own code: KMFDM might be K-121, and Naked Raygun might be N-34). The far left column of the record catalog shows this code for EVERY ALBUM in MCR; these codes match up with stickers on the record spine. The catalog itself is *purely* alphabetical; find your record's code there and match it up on the shelves. Make sure you file all your albums in the correct places after you play them and before you leave. A misfiled album is as good as gone. A stolen or "borrowed" album is gone. The next listener or DJ who wants to hear it is going to bum. After your show, all records must be returned to their proper location. Therefore, if all albums that are out aren't filed by the previous DJ, you'll have to do it. So tell the DJ to put them away! If s/he refuses, let the Program Director know about it.

2) Nothing is more frustrating than a skipping record in the middle of your incredibly tight show. Therefore, always handle records as if they were your own. This means holding the records only by the edges or the center. *Never touch the grooves.* Never leave records lying around; they belong on a turntable or in their jacket, nowhere else; always insert them in the inner sleeve (which is kept facing out so that it won't rip and so that you won't have to take it out every time you want to play it). If a record is missing its inner sleeve, make a note on the "Missing/ Damaged Album" chart.

3) After putting a record on a turntable, be sure to DiscWash it. This process reduces static and removes dust particles, improves the sound quality of the record (a dirty record is almost as bad as a scratched one), reduces the wear on the record, and radically reduces the possibility of skipping. If you are unclear about proper DiscWashing technique, talk to the Production Director or Chief Announcer.

4) If a record is missing or damaged, write the required information on the "Missing/ Damaged Record" list which is posted above the turntables in MCR. This is the only way the music department will know about it. This list may also be used to inform the Music Directors of all of those brilliant musical gems that they have

forgotten to acquire. Simply write down as much information as you can about the record. If you prefer, you can contact them directly about these matters. The Music Directors have regularly scheduled office hours in their office off the lounge (See Appendix IV).

5) When cueing up records, spin both the platter and the record. Do not spin the record by itself. On a cued record, the needle should be a quarter-turn before the first note.

REMEMBER—Keeping our records in good condition is essential if we are to sound like anything but mere amateurs.

B. CARTS

WAMH uses cartridge tapes (carts) to hold short recorded announcements and songs which are not contained on albums. Carts create problems only when they are not used correctly. If you load a cart into the cart machine and the STOP light is not lit, the cart won't start when you push START. Make sure that you've inserted the cart fully into the machine and that the STOP button is lit. After you play a cart, turn down the POT and allow it to play through until it stops *itself* and the red STOP light flashes. You can also press the white FAST FORWARD button to advance the cart to the beginning rapidly. That way it will be cued up for the next person. If everyone does this there should be no problem. If you are the perfectionist/compulsive type, you can play the cart through once over the cue speaker, to ensure that it will be cued up when you need it. When you start a cart, make sure that POT #6A (or 7B) is up before you push the START button. Typical cart volumes require the POT be set at around one o'clock. Once the cart is over, you should turn the volume down since there may be some noise on the "silent" part.

BLACK stickers on a cart means it's important FCC stuff; BLUE means the cart holds x-plugs; GREEN means it has music on it; ORANGE means the cart has a PSA; and YELLOW stands for SID's (an X through the yellow sticker means it's an *illegal* ID).

C. CASSETTES

The method for using the cassette deck to play tapes on the air is very similar to that for using a turntable. Ascertain that the toggle switch above the right POT is in the right place for tapes. Cue the tape by playing it, until the desired song is about to start, and hit the pause button. Then just slide the OUTPUT indicator to "Maximum", and you're all set. (The OUTPUT feature is on the NAKAMICHI. If there is another one in MCR at the time of your show, it may not have this feature.)

Recording cassettes in MCR is just as easy as recording them in your room. Just pop a tape in there, slide the OUTPUT indicator to "Minimum", press the RECORD and PLAY buttons simultaneously, adjust the meters, and start recording. The input wires for the cassette deck are hard-wired straight from the mixing board. If, when you start taping, you notice that your program is coming over the cue speaker all the time, it is most likely because the OUTPUT indicator on the deck is not at "Minimum." Also, make sure POT #8B is not turned up; this will create feedback. We strongly encourage you to tape your shows often, because the best way to improve your show is to hear it; you'll notice little things that you might have *thought* were perfect, but could actually use some improvement. Try it!

D. COMPACT DISCS

WAMH now has two (count 'em, TWO) Compact Disc players. The top one is wired into POT #3A on the main board, and the bottom one is wired into #4A. Simply turn up this POT, making sure that the selector switch labelled "CD Player" on the upper part of the board is on A. The CD

Players are started by hitting "play" on the units themselves. CD's sound good on the air and DJ's should take full advantage of the capability to play them. CD players are delicate and expensive, however, so use extra-special tender loving care when handling ours.

E. TELEPHONE

If the phone rings, it's either a call on 542-2288, 542-2289, or 542-2224 (the business line). If you hear the phone ringing, but no lights are flashing, relax: it's the business line, and some canny E-Board member (or the answering machine) will answer.

And yes, people really do make requests on WAMH. Remember to give out the phone number approximately every twenty minutes or so, but don't beg for calls. When a listener calls, be extraordinarily courteous and friendly--if you are less than angelic to a caller, chances are they will never again listen to your show. Seriously! Play requests if at all possible, but remember, it's your show; if you're playing Mozart and someone requests Metallica, you don't have to play it. Politely explain that it doesn't fit in with what you're playing right now, but if you can work it in later, you will. And *no* dedications! (See Part VI.)

CUD

Clael Love is a magic penny

PART IV
DESIGNING A RADIO PROGRAM

When you step before the mike, you are representing WAMH and Amherst College to many people within our 60-mile broadcast range. As a WAMH DJ, it should be your primary concern to air high quality shows — with 1) the new music requirement, 2) intelligent music selection, 3) informed dialogue, and 4) smooth transitions between songs and blocks of music.

A. THE NEW MUSIC REQUIREMENT: THE PHILOSOPHY OF PROGRESSIVE RADIO

In certain slots, you must play 50% new music during your show. In all other slots, there is a 33% new music requirement. (Shows that are part of the Multi-Cultural Media/Specialty Programming Project, formerly known as the Minority Media Project, are special cases--see Part V.) WAMH plays new music because there are more than enough Top 40 and classic rock stations in the Pioneer Valley, and our FCC license says that we must provide a "listening alternative." After much deliberation, we came to the conclusion that the best way to accomplish this is to emphasize progressive, new music that you can't hear anywhere else. For one thing, record companies love to send us works of new, up-and-coming artists because they know that we will give them airplay. Secondly, there really is an audience for it! So do it! One-third or one-half new music is not asking the world of you, especially when there are 200+ new albums to choose from.

You don't have to know all of the words to a song to air it. Most new albums have been reviewed so you can get an idea of what it sounds like before you put it on the turntable. It is also good to stop by the station frequently and take a listen to some new stuff, as well as attending the listening sessions held by the Music Directors. You may just stumble upon something that you love! A red sticker on an album means that one of the Music Directors thought it was particularly good--give it a listen! *The new music requirement is something we take seriously; so we expect the same of you.* We will review your playlists (see Part II) to be sure that you are fulfilling the requirement, and we will track you down if necessary. If this becomes a consistent problem, we'll remove you from the air, forever.

B. INTELLIGENT MUSIC SELECTION: TARGETING YOUR AUDIENCE

As a DJ, you must define the format of your show in relation to your target audience. You must decide who you want to be your audience, and then cater your music selection to them. By delivering a consistent format with a variety of music, you will find that 1) you will continually expand your abilities beyond playing your favorites every week, and 2) you will develop a core of devoted listeners.

C. INFORMED DIALOGUE: ENLIGHTENING YOUR AUDIENCE

A fifteen to twenty minute set is about as long as you can go without pausing to recap the songs that you have played. Twenty minutes can be really long if someone is waiting to find out what that first song was. Always know what you're going to say before you go "live", and try to vary things. Somebody who says "And before that we heard..." twenty times an hour tends to get boring. Read album covers — you'll have something to say, and it will help involve the audience. Try to know what you are talking about or at least *sound* like you do. Don't apologize for playing a bad request. Don't read PSA's in monotone or verbatim. And don't babble on and on so you sound like WAMH has hacker DJ's. Accessibility of your show is quite important. Listeners should feel like you are a real person and that you are offering them a bit of music and info instead of shoving your moods and

musical tastes down their throats. Make it sound like you want them to listen, and you're doing the show for them. If you don't, they'll have no trouble turning that dial to 91.9. But if you try to put yourself in their shoes and think about what you like to hear when you crank up your stereo, these things should come easily.

D. SEGUES AND SONG SELECTION: INSURING CONTINUITY IN YOUR SHOW

The transition from the end of a song to the beginning of the next one is a segue. There are no sure-fire formulas for good segues, but knowing how a song begins and ends is essential. However, there are a few physical aspects of doing segues to keep in mind. A typical segue involves the following steps: 1) hitting the green turntable start button by the appropriate POT on the mixing board; 2) immediately turning the POT up to between twelve and three o'clock; and 3) quickly turning down the POT that was up for the last record. Never let the VU meters drop below 20 dB during a segue. At the volume most people have their stereos, all they will hear is dead air. Dead air sounds bad. If songs fade in or out, lay them on top of one another. If a song starts with a bang, have the POT most of the way up before starting the record. Live music must be brought up slowly so the applause doesn't sound like a whir. With a little thought and experience, good segues become easy. Listen to others' shows and tape your own — it will help. Really!

One specific way to improve your sets is the so-called "wave theory." If you can start hard, get softer and end up hard again, or vice versa, you have probably come closer to playing something for everyone. This seems to work better than a whole set of hard rock, followed by a whole set of mellow female vocalists, followed by a whole set of reggae...ad nauseum. If things are going together on a song to song level, the whole show will begin to flow on a larger scale quite naturally. Utilize the live breaks and SID's to your advantage by starting a new set with something completely different. If you do that, the new set can't sound exactly the same as the last, and your show will have some variation — which almost always makes for better radio. New songs work quite well to start sets. If you introduce it, people will keep listening to check it out.

E. EXCERPTS FROM A PRESENTATION BY CARTER ALLEN, WBCN RADIO

In May 1988, WAMH Radio invited Carter Allen, music director for Boston's WBCN Radio, to speak on his experience as a professional disc jockey. The following passages are paraphrased from his presentation.

— An elitist is someone who plays only what s/he likes. This alienates listeners--don't do it!

— On average, people listen to about one hour of radio each day. Your audience consists of 5% "captive" individuals, core listeners, or phoners, and 95% fickle individuals who will roam the dial unless you can keep them tuned to your show.

— Doing your radio show is like painting a picture on the air: you must project your personality and establish your identity in the broadcast, you can use fantasy and pretend that you are in the cockpit of a 747, you can make the most mundane object seem appealing to your listeners.

— Treat your microphone like a person. Get to know the microphone as if it were a friend and carry on a conversation with it.

F. TIPS ON MIKE TECHNIQUE

For many people, the most difficult portion of their show to improve beyond an amateur level is their on-mike skill. What you ultimately want to get across: the idea that you and the audience are having fun listening to some good music from a good DJ. If you sound like you're tired or bored, your audience will be turned off and turn you off. Put yourself in your listeners' shoes. You should try to present your material in a natural, pleasant way. Your experience will be, however, that what sounds natural in everyday speech sounds affected and unpleasant on the air. Announcing, even in a straightforward situation like a newscast, is a little like acting; it takes some artificiality to sound natural. All you have to go on is your personality, as reflected in your voice. Here are a few hints on how to make your incredible personality project over the air:

1. When you're going to go on the mike:

   a. Make sure POT #1A is up to the arrow and put the headphones on. You should close the door to MCR — this will eliminate background noise.

   b. Think about what you're going to say. Try to make it concise, interesting and intelligent. Try to work in an ID — not necessarily legal — so our audience knows who is playing the great music. And remind yourself not to speak quickly.

   c. About 5 seconds before you are going to speak, move the switch above POT #1 to "P." This causes a circuit breaker to silence the speakers and telephone in MCR. The red ON THE AIR light on the mixing board will go on, as will the ON THE AIR light above the door to MCR, warning people to be quiet. Now whatever you say will be on the program. Usually you want to begin speaking before the song fades out entirely, mixing your voice into the music.

2. When you're on the mike, there are a few keys:

   a. First and foremost — pace! And the key word is — slow! The rest of these hints will be easy if you just get used to speaking a little more slowly than you usually would. Constantly remind yourself of this.

   b. Enunciate every syllable clearly. This is the only way listeners will understand your interesting and informative rap. "W" should always have an "L" in it. And when you say the last three letters, emphasize them. Most stations begin with "W." Only *we* end with "AMH." The same goes for "89.3."

   c. Avoid "uh" and "um" at all costs. The best way to do this is to have your rap mapped out in your head, and then speak slowly.

   d. Avoid moving your mouth in relation to the mike. When you turn your head to see what record you've cued up or what turntable it's on, it sounds like you're doing just that.

   e. When you read a PSA or a x-plug, or are just ad-libbing, speak for the station, not just for yourself. This means use "we" instead of "I." Try to make it sound as though our listeners are our friends. And don't make the station sound bad by saying that you think a record was stolen, or that the equipment doesn't work, or that all the albums are scratched, or that the next d.j.'s late! To the listener, it sounds as though the station is a bunch o' bums.

f. Relax and smile. For some reason, a listener can tell if the DJ is smiling, relaxing, and having fun.

g. A word about technique with the equipment: You're doing well on the board when you forget about it and the audience does, too. The board is a tool, a means. Play it like an instrument — find out what you can do with it, but when you're on the air, make sure you only do what you know how to do. The audience should be unaware that there's anything at all between them, you, and the music.

One final suggestion: Like most skills, the only way to improve is to practice. Taping your shows is the best way to learn about how you can improve. In addition, you can amass a tape collection which chronicles your favorite music through time. For most people, the radio show which plays the best music is their show.

PART V
SPECIAL PROGRAMMING

A. MULTI-CULTURAL MEDIA PROJECT

The Multi-Cultural Media Project was created in 1978 with the purpose of providing greater media representation for minorities. A description of the MMP program can be found as an amendment to the constitution of the station. The following rules apply to shows falling within the MMP category:

1. No overlaps should occur between songs in jazz shows. A 1/2 second or more gap should be allowed, as is traditional in most jazz radio shows.

2. Rap, Rhythm and Blues and Funk d.j.'s should mention the names of songs, artists, and other personnel involved in the records. In jazz shows, the following additional information is desirable: the recording date, location, and record label.

3. New music requirements for MMP shows will be determined by the MMP Director in conjunction with the MD's.

B. SPORTS BROADCASTS

Operating the station during a sportscast is easy, yet vital. Many listeners who would otherwise not be listening to WAMH will be by their radios. Thus, a professional and well-done production is essential for WAMH to be respected in the community. Here's how to do it:

1. Setting up the studio for the broadcast:

   a. In MCR, the switch that says "C-Studio" above POT #5, to the B position. and make sure POT #5 is on cue.

   b. In the C-Studio, press the gray button labelled "Phone" above POT #6. Turn up POT #6 to about one o'clock, flip the "Phone Feed" switch, and take the receiver off the hook; you should hear the dial tone coming through the speakers.

   c. At the appointed time, call the sportscasters, and tell them you want to do a check on their voices. Have them speak at the volume they would during a game, and adjust POT #6 in C-Studio so their voices peak on the VU meters at about 100%. Next, run into MCR and ascertain that their voices are coming over the cue speaker. Go back to C-Studio and tell them if everything is OK. Make arrangements to call them at a certain time and find out exactly when they are to go on the air.

   d. Just before the broadcast is to be aired, have the sportscasters count down from 15 or 20 over the cue speaker so you can turn up POT #5 in MCR at exactly the correct time.

2. A few notes on style:

a. It is usually a good policy to x-plug the game regularly in the hour or two before the broadcast begins.

b. An introduction by the DJ saying who the announcers will be, who the Jeffs are playing, "let's root for the guys," etc. usually sounds pretty good right before we go to the remote. Maybe close with "so let's go to {Williamstown, Mass} for the Lord Jeffs {sport} game on WAMH in Amherst."

c. You'll develop your own style, but try to make the interaction between studio and remote sound as professional as possible. This might mean not cutting off songs halfway through, not putting up announcers at the wrong time, being ready with something interesting when they send it back to you, etc.

d. Occasionally — after quarters, scores, definitely on the hour — choose a good time to POT down the broadcasters and let the audience know they are listening to the Amherst College Lord Jeffs on WAMH in Amherst. This is tricky, but do your best.

e. During halftime, get on the mike after each song and tell the audience that you'll be returning to the game soon.

3. How to log the broadcast:

   a. At the time the remote begins:

      1. Write L for "local" in the SRCE column, since the broadcast is a WAMH production.

      2. Write S for "sports" in the TYPE column.

      3. Write the exact time the remote announcer/sportscaster begins speaking on the air in the PROG AIRED column.

      4. Under PROGRAM NAME, write (for example) "Football — Amherst v. Williams."

   b. At the time you begin the broadcasting again from the studio:

      1. Write L in the SRCE column.

      2. Write EN for "entertainment" in the TYPE column.

      3. Write the time at which remote announcer stops speaking on the air in the PROG AIRED column.

      4. Under PROGRAM NAME, write "Intermission Music I (or II)," "Postgame Music," or whatever is appropriate.

4. A few important tips:

a. Always have someone competent in MCR listening to the broadcast, just in case there is a problem.

b. Along those same lines, always have an album cued up and ready to go.

c. During every intermission, the program should come back to MCR for at least one song. During this time, talk to the remote announcers to ascertain that everything is going smoothly both at the site of the event and in the studio.

PART VI
RADIO RULES AND REGULATIONS

A. WAMH RULES AND REGULATIONS

Now here are a few important rules, all based on common sense:

1. Avoid obscenity on the air at all costs. For one thing, it sounds horrible. *You may never speak obscenely.* As of January 27, 1989 the FCC has changed its obscenity laws and it is important that we adhere to them. See Appendix VI for our obscenity policy. It is very important that you understand it thoroughly.

2. If a fire alarm goes off during your show, try to play a long song, but in all instances evacuate the building! If there is some dead air, just get on and apologize. And don't miss this: smoke detectors have been installed in almost all rooms in the studio. If one of them goes off during your show, you owe the College $100. This means: *No Smoking!* (It damages the equipment, for one thing.) If you smell smoke, get out immediately and then pull a fire alarm; do not call someone or worry about your show--the station is extremely un-fireproof.

3. DJ's may be removed for performing in an intoxicated state if it negatively affects air sound.

4. Concerning Smoking and Drinking in the Station (amended, May 1994):
   It is not a question of prudence: many, if not all, of our DJs consume alcohol and/or smoke regularly. The problem is this: when these two instruments of fun accompany a DJ into the station, stuff gets broke. Concerning smoking: Even the most avid, two-pack-a-day smoker will admit that cigarette smoke, particularly in a poorly ventilated space, is very harmful to electronic equipment. There are many machines and parts hidden around MCR, and throughout the station, that are completely necessary for broadcasting and completely vulnerable to smoke damage. Where smoke sneaks, more dust has a tendency to accumulate, and the sensitive circuitry's life is in danger of shortening by as much as seventy-five percent. We have already lost one main console in MCR to smoke damage. The replacement cost us more than $1200.

   Alcohol consumption is equally bad for our equipment. For one thing, one of our cart machines was damaged by large amounts of spilled beer. The repairs have been time-consuming and expensive, and the life of the machine has been drastically reduced. On a more somber note, getting intoxicated or being intoxicated while on the air violates FCC regulations, and with all the trouble they've been giving us, that could spell the doom of WAMH. And of course, when intoxicated, one's tendency to drop things, scratch things, lose things, and otherwise visibly screw up are drastically increased. *Incidentally, no food and drink are allowed in MCR. We recognize that some of our DJs miss meals to do shows, and need to get their sustenance somehow, but please keep it out of MCR.*

   Finally, we feel we should mention that and DJ on duty as listed in the program guide (or substituting for another DJ) is responsible for the station and all of its contents. If that DJ's friend is drinking or smoking in the station, particularly in

MCR, the DJ on duty wil be held fully responsible. This is also true in regard to the theft of records or equipment. DJ awareness of what goes on in the station while doing a show cannot be emphasized enough.

5. Under absolutely no circumstances do unlicensed "friends" do any portion of your show. Such friends, while they may of course watch and chat while off the air, should have no hand in playing records, speaking, or touching any equipment. If you have friends interested in doing shows, they without exception should be sent to the Chief Announcer.

6. WAMH exists to serve the public interest, exclusively, and that public interest extends far beyond the borders of the Amherst College campus. 150 watts of effective radiated power and our fantastic transmitter location send your show about 60 miles in every direction. That means that your show should orient itself to those thousands upon thousands of people who don't live in your dorm/house. In short, no messages to friends, no announcements of parties and no dedications of any kind!! It just sounds way unprofessional--no one cares how much Debbie loves Bob. It's just going to make everyone laugh.

7. One of the most important rules here, buried to make sure you catch it, is your absolute obligation to do your show or to find a trained, approved substitute. If you can't find a sub after trying the entire substitute list, call the Program Director at least 24 hours before the show. Failure to do a show without notifying the PD and the use of unapproved substitutes are both punishable by immediate suspension.

8. *Under no circumstances do WAMH records leave the premises.* You are of course free to bring and play your own records, but removal of *station* records, even for "just a few minutes" is the equivalent of theft. Violators will be prosecuted to the fullest extent of the law and will be brought before the Judiciary Board for college disciplinary action.

9. The back door to the station is kept locked and alarmed at all times.

10. Late night DJ's must *keep the monitor volume at a low level and ALL doors closed.*

11. Do not spontaneously create public service announcements or accept PSA's over the phone. All PSA's come from the cart rack or the box of index cards — nowhere else. Tell persistent callers to mail them in to the PSA Czar, P.O. Box 1815. Air legitimate-sounding lost dog or community interest announcements once, but no more. As always, never hesitate to call the PSA Czar or Program Director regarding questions or doubts. And never, never announce ticket prices on the air, even if they're written down somewhere. It's totally illegal.

12. **Never, ever play bootlegged tapes on the air**. It can get us into big trouble.

13. When technical things go wrong, call the Chief Engineer or General Manager immediately and without hesitation or fear of reprisal. WAMH is expensive and delicate, and only our engineer fully understands it. "Things go wrong" is defined to mean equipment foul-ups, strange meter readings, questionable lights, jammed or non-starting machines, and the like. Calling the Engineer is mandatory, because if things go wrong and s/he doesn't find out, you will be held responsible.

B. BASIC FCC LAW

Licenses: The FCC offers two kinds of commercial licenses, the RP (restricted Radiotelephone Permit) and the 1st-2nd-3rd Class series. Any of these will suffice for legal operation of WAMH. The RP is the easiest to obtain; WAMH administers the exam, and one must simply send in form 753 to the FCC in Gettysburg, Pennsylvania. If you have friends who would like to get on the air, send them to see the Chief Announcer. Licenses are issued to U.S. nationals and, in the case of the RP, are good for life (the others expire after five years). An operator's original license must be posted while s/he is on duty. If the license is lost, the FCC must be notified immediately in writing, and if a replacement is desired, an application may be filed provided that a "reasonable search" for the original has taken place.

Operator: An individual holding any commercial license may operate any standard FM station and any AM station that does not have a complicated directional antenna system. The operator with the 3rd class license or RP may do the following:

1. Turn the station on and off.
2. Keep the power output between 92 and 102%.
3. Make changes in the modulation levels (i.e. turn up or down POT).

Other rules that must be followed are:

1. Whenever the transmitting system is observed to be beyond the legal limits or is inconsistent with the rules of the station authorization, an attempt must be made to correct it. If this effort fails and there is no 2nd or 1st class license holder around, the station must be taken off the air immediately.
2. An operator may be on duty at the control studio (Pratt Studio) instead of at the transmitting facility (Mt. Lincoln) provided that:
    a. The transmitter is securely isolated from unauthorized persons.
    b. The emissions of the transmitter are constantly monitored by remote control metering devices.
    c. The station can be immediately removed from the air from the control point if technical difficulties occur.

Operator Responsibilities: An operator is responsible for the proper operation of the transmitter (to the extent described above), keeping of legal logs, and the observance of FCC laws. While on duty the operator assumes full responsibility for the station. No operator may damage or allow to be damaged any station property. An operator may not transmit false, deceptive, unidentified, or superfluous communications or signals. An operator may allow another individual to perform equipment adjustments that involve special skills, but that operator remains responsible for these adjustments. (*At WAMH you should not become handyman on the spot. Our equipment is complicated and sensitive; notify an E-Board member, preferably the Chief Engineer. Do not fix things yourself.*)

Suspension of License: The FCC has the power to suspend an operator's license and may do so if any of the above rules are violated. If an operator has obtained his/her license fraudulently or assisted someone in obtaining a fraudulent license, both licenses shall be revoked. If an operator is notified by the FCC that s/he has violated a rule or regulation, that operator must respond in writing within 10 days to the FCC office originating the complaint. The reply should include: the details of the incident, as well as a description of the steps that have been taken to prevent similar occurrences in the future. If the failure was of a technical nature, a description of the failure, and a list of steps taken (including manufacturer's names of products offered) to remedy the situation should be sent.

Penalties: Any person who willfully and knowingly violates the Communications Act of 1934 (where some of these rules come from) shall, upon conviction, be punished (if there is no penalty specified in the Act) by a fine not less than $10,000, or by imprisonment for a term not to exceed one year, or both. If this is a second offense, the person may be given an additional year in the slammer. Any person who willfully and knowingly violates a rule, regulation, or restriction made by the FCC shall, in addition to any other penalties provided by law, be punished, upon conviction, by a fine of not more than $500 for each day during which such an offense took place.

C. SOME GENERAL FCC RULES & REGULATIONS

— Rebroadcasting is the retransmission of any program received from another station. It may not be done without the expressed written consent of the source station.

— We are a non-commercial station. No advertising is allowed on the air. Advertising includes all of the following:

1. Announcing where tickets may be purchased for an event.
2. Announcing ticket prices.
3. Adding on to a PSA or announcement about an exhibit of some kind "I've seen the work and it's super — maybe you'll want to buy some."
4. Anything suggestive of us endorsing a product or business.

It does not matter whether or not we are getting compensated — all of the above things are considered ads.

— Another important thing: you may not send messages over broadcast radio. This means you can't:

1. Say that Bill just called up and he wants to tell everyone that he has some kittens to give away at cost. (A kitten giveaway by a non-profit organization might be okay — it should however be presented in that form and cleared with the PSA director first).
2. Say "Hey, it's 2 a.m. and no one has shown up, so if any of you WAMH DJ's listening out there want to do a show, give me a call." So don't do it! How unprofessional can you get? If in such a situation, call the missing DJ and then, if necessary, the Program Director or another E-Board member. One must also not attempt to create a situation in which the audience thinks that something is live when it is in fact on tape. Do not tell your audience that something is live if it isn't.

— Radio stations may not mention lotteries. A lottery by definition is a contest in which you have to purchase something to be eligible.

— If you ever broadcast a telephone conversation, you must notify all parties that you wish to do so before you put them on the air. The one exception to this rule is for talk shows where it is evident that anyone calling in wants to be on the air.

— The FCC has the right to visit the station during normal business hours. At this time they can request to see: program, operating, and maintenance logs; equipment performance measurements; the Public Access File; or the license(s) of the operator(s) on duty (you must keep your license *at the station*). For this reason, if we are to continue to operate, things must always be legal.

PART VII
WAMH CONSTITUTION

1.0 Statement of Purpose

1.1 WAMH is operated solely by members of the student bodies of Amherst College and the surrounding four colleges, and persons living in the Pioneer Valley area.

1.2 WAMH exists primarily to serve the Amherst College student body and the remainder of the five-college area

a) as a non-commercial radio station providing entertainment and information to its listeners

b) as a forum for interested parties wishing to express points of view in a intelligent and informed manner; and

c) as a means of learning and instructing both its operators and its listeners.

1.3 WAMH is ultimately responsible to the Amherst College student body, which funds and supports it, and to the Trustees of Amherst College, who hold its license.

2.0 The Composition of the Institution

2.1 WAMH shall be composed of two elements, its staff and its Executive Board.

2.2 Its staff shall be drawn from Amherst College and the surrounding colleges and towns. Although membership in WAMH shall be offered to anyone, only individuals who have a current FCC commercial license and have passed all parts of the WAMH license exam may operate the station's controls and sign its logs. Staff and, in rare cases, Executive Board members may be restricted from the usage of the station's other facilities, such restrictions to be defined by the Executive Board.

2.3 The Executive Board shall be composed of the following positions:

1) General Manager
2) Program Director
3) Chief Announcer
4) Music Directors (two)
5) Business Manager
6) Minority Media Project Director
7) Publicity/Promotions Directors (two)
8) News Director
9) Sports Director
10) Production Director
11) PSA Czar
12) Chief Engineer
13) Staff Representatives (two)

Only one person can fill each position (except where indicated). The E-Board must make every effort to find qualified candidates to fill vacant positions. The General Manager may appoint a person to fill such positions in an acting, non-voting capacity. All vacancies will be filled by the E-Board using the standard election procedure.

2.4 Although all Executive Board meetings are open to all staff members, and the advice and counsel of staff members is encouraged and solicited, any and all decisions regarding the maintenance and governance of the station shall derive exclusively from the Executive Board.

2.5 Each member of the Executive Board shall have a term of office from January 1 to December 31.

2.6 The Executive Board officers of one year shall elect the Executive Board of the following year in the period after Thanksgiving break and before the end of classes. All presently serving officers are eligible to vote, but present members of the E-Board are not allowed to vote in elections in which they are candidates. The candidate, for positions contested and uncontested, receiving a simple majority of the votes of the entire Executive Board less those disqualified from voting, shall be elected. All balloting shall be secret. The following is the order for elections to the Executive Board: General Manager, Program Director, Music Director, Chief Announcer, Business Manager, Chief Engineer, Production Director, Publicity/ Promotions Director, Minority Media Project Director, News Director, Sports Director, and PSA Czar. All unsuccessful candidates are eligible for as yet unfilled positions. In the event that there are more than two contestants for a position and none receives a majority of votes, then a run-off election shall be held between the two leading candidates. In the case of a tie, the GM shall not vote in the ensuing run-off. (The GM's voting role has been modified, see ammendments. What appears here is not correct.)

2.7 The votes of all officers are equal. With the exception of elections, in votes requiring a simple majority, the General Manager shall vote only in the case of a tie. S/he shall have a single vote in issues requiring two-thirds majority to pass. Votes are binding only when there is a quorum of those present; a quorum is defined as a majority of the total membership of the Executive Board. If an issue is brought up before three successive Executive Board meetings, and there is not a quorum at any of the meetings, then the Executive Board may vote without quorum.

2.8 The Executive Board shall meet at least once weekly throughout the school year; extra meetings shall be called and publicized by the General Manager.

3.0 The Offices

3.1 Any and all decisions regarding the general or long-term maintenance of WAMH shall be made by a simply majority vote of the Executive Board, with the exception of the removal of an Executive Board member or staff member from the station. Decisions regarding the individual departments are normally to be made by the relevant department heads; however, any decision made by any member of the Executive Board is subject to challenge by any other member of the Executive Board and may subsequently vetoed by that Board.

3.2 The General Manager is responsible for the following functions:

a) S/he is the titular head of the station; as such, s/he represents the station to Amherst College and the World.

b) S/he is responsible for the calling and governing of Executive Board meetings; s/he shall also record the minutes of these meetings.

c) S/he is responsible for the recruitment of Executive Board members.

d) S/he is responsible for the filing and inventory of all contracts made by WAMH.

3.3 The Business Manager is responsible for the fiscal operations of WAMH. S/he shall represent the station to the Student Finance Committee and shall formulate a budget to be approved by the Executive Board.

3.4 The Program Director has the following responsibilities:

a) S/he shall be responsible for the formulation and the maintenance of the broadcast schedule.

b) Together with the Chief Announcer, s/he is the chief liaison with the licensed operators; as such, s/he is responsible for their recruitment and discipline. The two are also responsible for training new members in use of equipment, instruction for FCC license acquisition, and compliance with FCC logs. They are also responsible for establishing guidelines for permissible on-the-air conduct and may dismiss disc jockeys for reasons of incompetence or negligence; such dismissals are subject to challenge by the Executive Board.

3.5 Any and all disputes among the Program Director, the News Director, the Chief Announcer, and the Publicity/Promotions Directors shall be settled by the Executive Board.

3.6 Staff representatives

a) Staff representatives shall be nominated and elected annually by the station staff. For the purposes of this election, the staff shall consist of the disc jockeys and substitutes, designated by the Program Director and the Chief Announcer, and the members of the business, music, news, engineering, publicity/promotions, productions and sports staffs, designated by the directors of those departments, subject to the review of the majority of the Executive Board; the staff shall not include the members of the Executive Board however. Election procedure shall be established, and results certified by the Executive Board. Each staff representative shall have one vote on the Executive Board.

b) Opening of the election for staff representatives will be announced at the first staff meeting of the second semester. The election will be held by secret ballot within one week of this initial announcement.

c) The staff representatives will take office on the sixteenth day of the spring semester. Their terms will expire on the sixteenth day of the following spring semester.

d) It is the responsibility of the Staff Representatives to inform the staff of Executive Board discussion and policy decisions as they occur.

4.0 Removal from Office

4.1 Members are suspended or removed from office after a hearing by the Executive Board and the vote of at least two-thirds of the Executive Board.

5.0 Adoption of this Constitution

5.1 This constitution shall be adopted by a simple majority of those currently serving on the Executive Board.

6.0 Amendment and Abolition of this Constitution

6.1 This constitution shall be amended or abolished by the vote of at least two-third of the total Executive Board.

Amendment 1
Ratified November 1978

Establishment of the Multicultural Media Project

1. The Multicultural Media Project Director(s) shall have duties and powers in the following three areas:

   (1) Programming for MMP DJ's;
   (2) Special Programming; and
   (3) acquisition, distribution, monitoring and ordering of all MMP music.

2. With regard to programming, the MMP Director shall consult with and advise the Program Director concerning all MMP programming. Final awarding of slots cannot occur unless the Program Director and the MMP Director have consulted concerning these matters. As a standard rule, MMP programs shall not be lumped together on any one day without the permission of the MMP Director; generally MMP programming shall be spread out over the course of the week. The MMP Director shall officially act as a consultant to the Program Director; the Program Director has final say on all programming matters (except as noted above).

3. In the area of special programming, the MMP director shall have control of 25 carts minimum for the necessary programming that s/he desires. The MMP Director has exclusive control of these tapes, and is obligated to prepare them in accord with FCC and technical specifications. The (special) Program Director shall not at any time, without the permission of the MMP Director, tamper with, remove, erase, or cause to be erased any tape under control of the MMP Director (unless that tape is technically or legally deficient). In this case, the tape shall be returned to the MMP Director for correction and review.

4. Concerning MMP music, the MMP Director shall decide which MMP music is to be placed in the new music shelf and when such music is to be removed to the general stacks. All MMP music shall be reviewed by the MMP Director as it comes into the station. All MMP music shall be centralized in one location where it shall be catalogued separately (since jazz is already separate, it is not included in this alteration). Moreover, the MMP Director shall have the power via the MD to order music that is not provided to the station.

5. The office of MMP Director shall be elected by a simple majority of the E-Board of WAMH. The MMP Director must be a staff member and must possess a thorough knowledge of minority musical culture. Normally, this person will be one of the MMP DJ's at WAMH.

Amendment 2 modifies Amendment 1.

Amendment 2
Ratified December 1989

Establishment of the Multicultural Media Project/Specialty Programming Director

1. The MMP/SP Director shall have the same powers and duties delineated in Amendment 1. His/her obligations in these areas are to remain unchanged and are of utmost importance.

2. The MMP/SP Director shall also oversee the programming and coordinating of any and all specialty shows in conjunction with the Program Director.

3. Within one month of his/her election, the MMP/SP Director will select curators for each genre (i.e. Blues, Jazz, Metal, Reggae, etc.) who will be responsible for the maintenance of the station's record collection in this area. The MMP/SP Director's appointees must be ratified by a simple majority of the E-Board and will act as non-voting members of the E-Board.

4. The MMP/SP Director shall be elected by a simple majority of the E-Board.

Amendment 3
Ratified February 1990

Establishment of the Fundraising Director

1. The Fundraising Director oversees all of the WAMH projects which deal explicitly with the accumulation of funds for capital improvement of the station. The Director and the General Manager should be a signee on all underwriting agreements. The Director is in charge of the Mobile Sound Unit, in regards to scheduling and payment. All other projects to fund capital improvements of the station are to be under the auspices of the Fundraising Director.

2. The Fundraising Director shall be elected by a simple majority of the E-Board of WAMH. The position has one vote on the E-Board.

Amendment 4
Ratified February 1992

1. The Publicity/Promotions position shal consist of two elected members.
2. Each director shall have one vote on the Executive board and will be elected by a simple majority of WAMH's Executive Board.

Amendment 5
Ratified 12 April 1992

The General Manager's election vote

1. The general manager shall not vote during ellections.
2. The sole exception to part 1 is in the event of a tie.
3. In the case of part 2, the General Manager shall have the sole deciding vote.

Amendment 6
Ratified 9 May 1993

Establishment of the Mobile Sound Unit Director

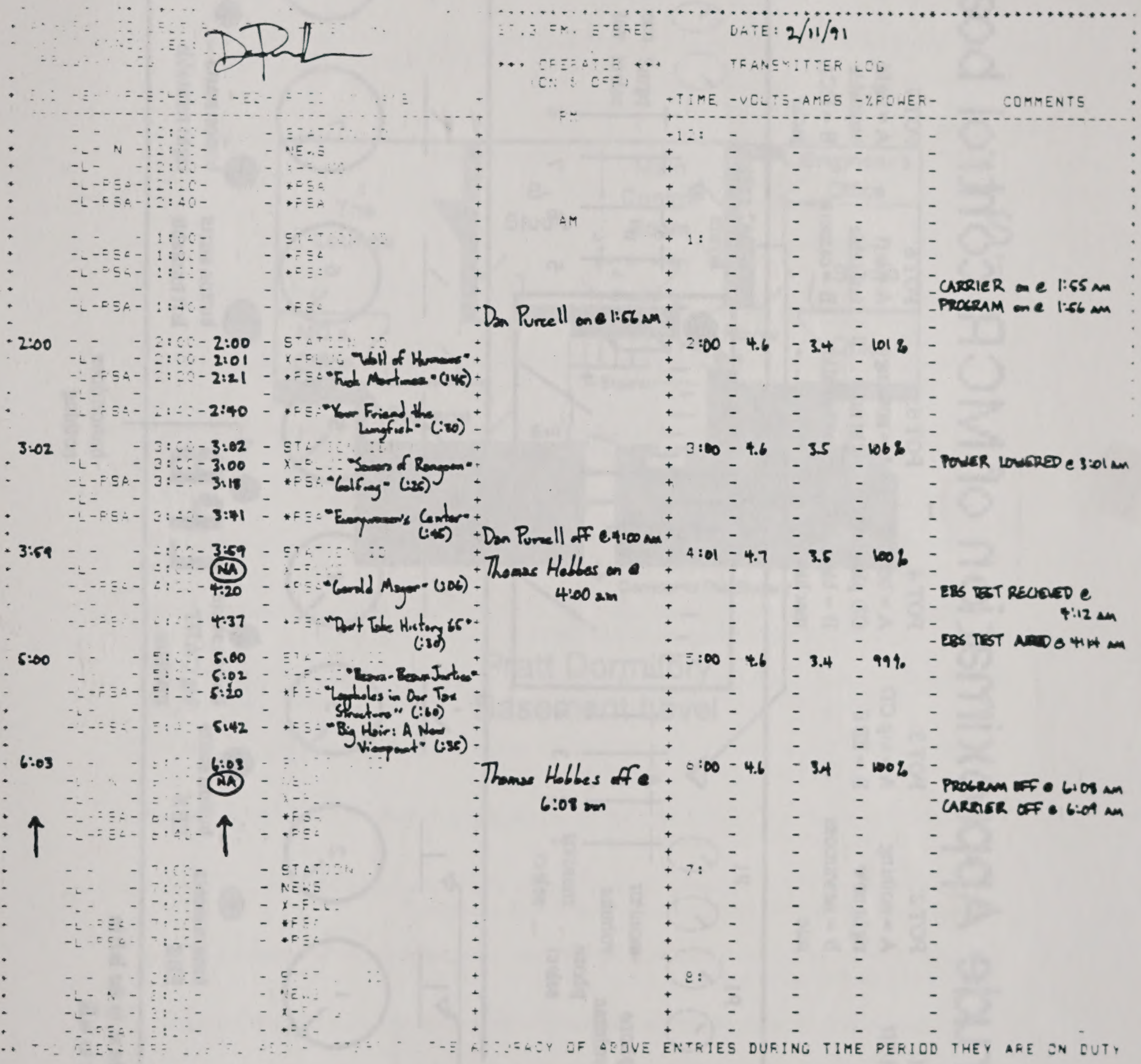
1. The MSU Director shall oversee all business, scheduling, and collection of revenue concerning the MSU.
2. The Fundraising Director shall no longer be responsible for these duties.
3. The MSU Drector shall be elected by a simple majority of the WAMH E-board.

Amendment 7
Ratified December 1993

Expansion of Multicultural Media Project/Special Programming Director

1. The office of MMP/sp Director may be held by one or two persons, who shall have only one vote in E-board elections.
2. In all other respects, the position remains as outlined in amendments 1 and 2.

APPENDIX I
SAMPLE STATION LOG



```
[illegible]                                    [illegible].3 FM. STEREO      DATE: 2/11/91
[illegible]                                    *** OPERATOR ***              TRANSMITTER LOG
[illegible]                                     (ON & OFF)
[illegible]                                               +TIME -VOLTS-AMPS -%POWER-      COMMENTS
-----------------------------------------------    PM    +------------------------------------------
      - -     -12:00-        - STATION ID                +12:  -     -     -     -
      -L- N   -12:00-        - NEWS                      +     -     -     -     -
      -L-     -12:00-        - X-PLUG                    +     -     -     -     -
      -L-PSA- 12:20-         - *PSA                      +     -     -     -     -
      -L-PSA- 12:40-         - *PSA                      +     -     -     -     -
                                                   AM    +     -     -     -     -
      - -     - 1:00-        - STATION ID                + 1:  -     -     -     -
      -L-PSA- 1:00-          - *PSA                      +     -     -     -     -
      -L-PSA- 1:20-          - *PSA                      +     -     -     -     -
      - -     -              -                           +     -     -     -     - CARRIER on @ 1:55 AM
      -L-PSA- 1:40-          - *PSA       Don Purcell on @ 1:56 AM  -     -     - PROGRAM on @ 1:56 AM
                                                         +     -     -     -     -
2:00  - -     - 2:00- 2:00   - STATION ID                + 2:00 - 4.6 - 3.4 - 101%  -
      -L-     - 2:00- 2:01   - X-PLUG "Wall of Humans"   +     -     -     -     -
      -L-PSA- 2:20- 2:21     - *PSA "Fresh Mortimer" (1:45) +  -     -     -     -
      -L-     -              -                           +     -     -     -     -
      -L-PSA- 2:40- 2:40     - *PSA "Your Friend the     +     -     -     -     -
                                  Lungfish" (:30)        +     -     -     -     -
3:02  - -     - 3:00- 3:02   - STATION ID                + 3:00 - 4.6 - 3.5 - 106%  -
      -L-     - 3:00- 3:00   - X-PLUG "Sonars of Rangoon" +    -     -     -     - POWER LOWERED @ 3:01 AM
      -L-PSA- 3:20- 3:18     - *PSA "Golfing" (:26)      +     -     -     -     -
      -L-     -              -                           +     -     -     -     -
      -L-PSA- 3:40- 3:41     - *PSA "Everywoman's Center" +    -     -     -     -
                                  (:45)   Don Purcell off @ 4:00 AM  -     -     -
3:59  - -     - 4:00- 3:59   - STATION ID                + 4:01 - 4.7 - 3.5 - 100%  -
      -L-     - 4:00- (NA)   - X-PLUG    Thomas Hobbes on @  -     -     -     -
      -L-PSA- 4:20- 4:20     - *PSA "Gerald Mayer" (:06)    4:00 am  -     -   - EBS TEST RECIEVED @
      -L-     -              -                           +     -     -     -     -          4:12 AM
      -L-PSA- 4:40- 4:37     - *PSA "Don't Take History 65" +  -     -     -     -
                                  (:30)                  +     -     -     -     - EBS TEST AIRED @ 4:14 AM
5:00  - -     - 5:00- 5:00   - STATION ID                + 5:00 - 4.6 - 3.4 - 99%   -
      -L-     - 5:00- 5:02   - X-PLUG "Bean-Bean Justice" +    -     -     -     -
      -L-PSA- 5:20- 5:20     - *PSA "Loopholes in Our Tax +    -     -     -     -
      -L-     -              -    Structure" (:60)       +     -     -     -     -
      -L-PSA- 5:40- 5:42     - *PSA "Big Hair: A New     +     -     -     -     -
                                  Viewpoint" (:35)       +     -     -     -     -
6:03  - -     - 6:00- 6:03   - STATION ID   Thomas Hobbes off @ 6:00 - 4.6 - 3.4 - 100% -
      -L- N   - 6:00- (NA)   - NEWS              6:08 am +     -     -     -     - PROGRAM OFF @ 6:08 AM
      -L-     - 6:00-        - X-PLUG                    +     -     -     -     - CARRIER OFF @ 6:09 AM
  ↑   -L-PSA- 6:20-   ↑      - *PSA                      +     -     -     -     -
      -L-PSA- 6:40-          - *PSA                      +     -     -     -     -
                                                         +     -     -     -     -
      - -     - 7:00-        - STATION ID                + 7:  -     -     -     -
      -L-     - 7:00-        - NEWS                      +     -     -     -     -
      -L-     - 7:00-        - X-PLUG                    +     -     -     -     -
      -L-PSA- 7:20-          - *PSA                      +     -     -     -     -
      -L-PSA- 7:40-          - *PSA                      +     -     -     -     -
                                                         +     -     -     -     -
      - -     - 8:00-        - STATION ID                + 8:  -     -     -     -
      -L- N   - 8:00-        - NEWS                      +     -     -     -     -
      -L-     - 8:00-        - X-PLUG                    +     -     -     -     -
      -L-PSA- 8:20-          - *PSA                      +     -     -     -     -
** THE OPERATORS [illegible] THE ACCURACY OF ABOVE ENTRIES DURING TIME PERIOD THEY ARE ON DUTY
```

Crude Approximation of MCR control board

POT 1:
A = MCR mics

POT 2:
A = nothing right now
B = newsroom mic

POT 3:
A = top CD
B = EBS

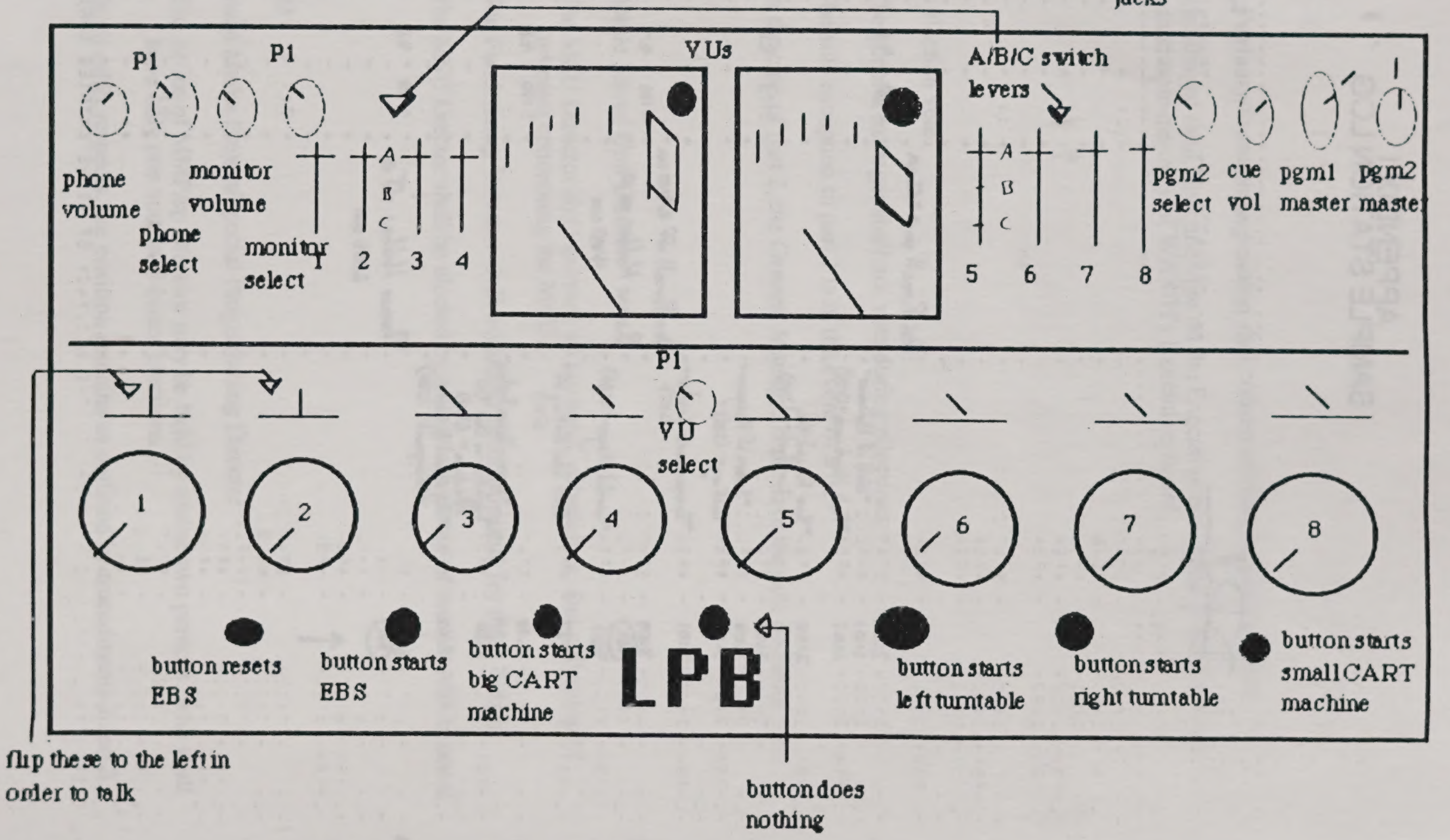
POT 4:
A = bottom CD player
B = big CART machine

POT 5:
A = nothing right now
B = C-studio

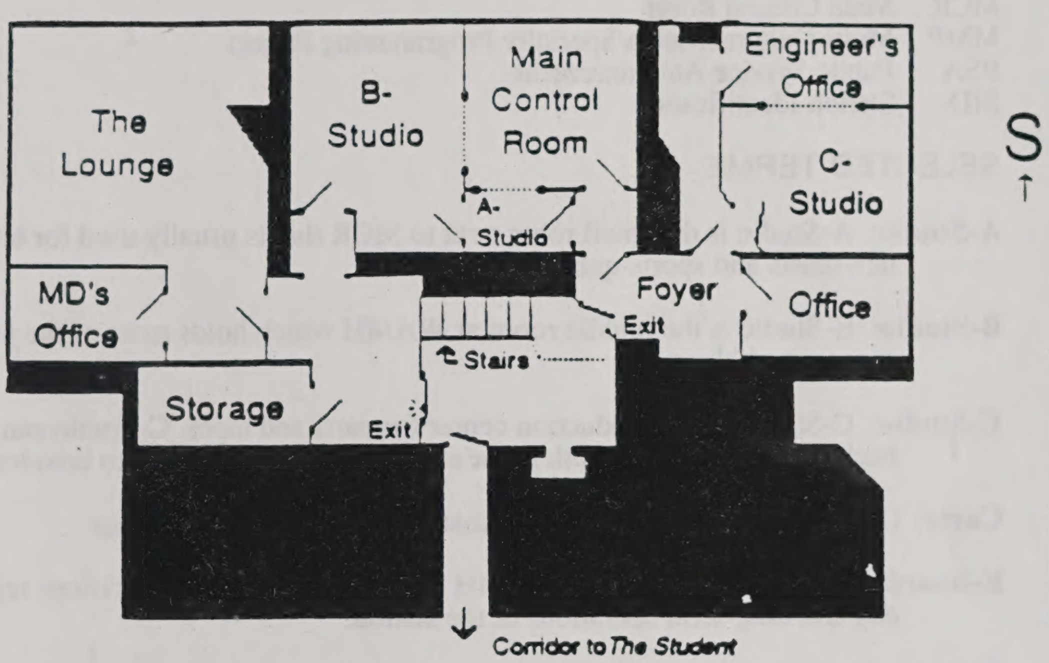
POT 6:
A = left turntable
B = cassette

POT 7:
A = right turntable
B = RCA jacks

POT 8:
A = small CART machine


P1
P1
VUs
A/B/C switch levers
phone volume
phone select
monitor volume
monitor select
1
2
3
4
A
B
C
5
6
7
8
pgm2 select
cue vol
pgm1 master
pgm2 master
P1
VU select
1
2
3
4
5
6
7
8
button resets EBS
button starts EBS
button starts big CART machine
LPB
button starts left turntable
button starts right turntable
button starts small CART machine
flip these to the left in order to talk
button does nothing

APPENDIX IV
STATION MAP



Main Control Room
Engineer's Office
B-Studio
The Lounge
C-Studio
S
↑
A-Studio
MD's Office
Foyer
Office
Exit
Stairs
Storage
Exit
Corridor to The Student

Pratt Dormitory
- Basement Level -

APPENDIX V
GUIDE TO ABBREVIATIONS AND SELECTED TERMS

ABBREVIATIONS

EBS	Emergency Broadcast System
FCC	Federal Communications Commission
MCR	Main Control Room
MMP	Multi-Cultural Media/Specialty Programming Project
PSA	Public Service Announcement
SID	Station Identification

SELECTED TERMS

A-Studio: A-Studio is the small room next to MCR that is usually used for broadcasting newscasts and sports quizzes.

B-Studio: B-Studio is the middle room at WAMH which holds most of the jazz, soundtracks, reggae, and blues.

C-Studio: C-Studio is the production center for carts and tapes. C-Studio can also function as a back-up broadcasting booth in the event that DJ's are unable to broadcast from MCR.

Carts: Carts are 8-track cartridge tapes that contain PSA's and x-plugs.

E-Board: The Executive Board of WAMH meets weekly to make decisions regarding the day-to-day and long-term operations of the station.

Federal Communications Commission (FCC): The FCC is the organization that makes sure everything is hunky-dory at WAMH.

Legal SID: Legal station identifications for WAMH: "WAMH-Amherst," "WAMH in Amherst," "WAMH, 89.3FM, (in) Amherst," or "WAMH, 89.3MHz, (in) Amherst."

Main Control Room (MCR): The MCR is the central broadcasting booth at WAMH which also holds many new and progressive records.

Meters: The meters are the dials and buttons on the remote control unit in MCR which monitor the emissions of the radio transmitter.

Potentiometer (POT): The potentiometers are the dial knobs on the MCR mixing board which regulate the output level or the volume of the broadcast sound.

Segue: A segue is a smooth transition between one song and the next, or between one set of songs and another set of songs.

Set: A collection of songs played consecutively without an interspersed block of dialogue.

Station Log: The station log is the computer printout which functions as both a schedule and a record of everything that goes out over the airwaves.

Transmitter: The transmitter is the remote-controlled device which amplifies and broadcasts the radio signal.

WAMH Jock: A WAMH jock is a highly skilled and linguistically lucid radio rocker who is not afraid to wear his/her WAMH shirt with pride.

APPENDIX VI
OBSCENITY POLICY

On January 27, 1989 new FCC regulations went into effect prohibiting indecent and obscene material from being aired at any time. This means that there is no more "safe harbor" period. Basically, unless a station can prove that the material in question has redeeming social value, any broadcast containing vulgarity or dealing with excretory organs or sexual desire is out. Of course, clinical shows like Dr. Ruth's are still allowed, but don't you try it. We don't feel like trying to prove that you are a sex expert in court. Since we aren't sure at this point how stringent the FCC will be in prosecuting violators of these new laws, WAMH has adopted the following guidelines.

1. No on-air swearing, ever, even if the word appears in a song title or group name.

2. There is a pretty clear line between songs calculated to offend and songs containing an occasional "shit" or "fuck." Examples of the former are songs like "Hamburger Martyr", "Fuck Like a Beast", "Beef Baloney" and "Slip It In." Note that this last song contains no actual obscene words but is entirely about sexual intercourse. Do not play any song that falls into this category.

For now we are allowing songs with a stray indecency here and there to be aired. If you have any doubt as to which group a song falls into, it's best not to play it. The Music Directors will do their best to flag all obscenities, but they are bound to miss some, so stay alert.

3. CARTed predisclaimers and disclaimers are available. The Program Director may require certain DJ's (for instance, those whose shows contain a high amount of incidental obscenity) to use a predisclaimer, but all are encouraged to air one throughout a questionable show and before and after indecent material.

These are admittedly severe measures, but we are now laboring under severe laws. We won't hesitate to suspend a DJ guilty of violating this policy. With a bit of practice, self-censorship will be easy. If you have any questions, contact the Program Director.

WAMH DJ Manual

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The Executive Board of WAMH Amherst College Radio

It is WAMH's policy to provide equal opportunity to all qualified individuals without regard to their race, color, religion, national origin, sexual orientation, age, political affiliations and/or beliefs, class, veteran status, or sex in all personnel actions including recruitment, evaluation, selection, promotion, compensation, training, and termination.

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INTRODUCTION

WAMH is going through major changes. It is in the process of moving out of the 70's and into the 90's, thanks to the generous support of the Administration, Amherst alumni, and the Student Finance Committee. The changes range from remodelling and re-equipping the station, to re-assessing its internal structure and operating procedures.

We, the Executive Board of WAMH, want to set Amherst College radio on a course toward being one of the most advanced facilities of its kind. Our goal is to return WAMH to the status it enjoyed during the late 50's and 60's as a technologically state-of-the-art broadcast and recording facility providing Amherst students with superb opportunities for exploration in the broadcast arts.

Both external and internal support for WAMH is critical to the success of this endeavor. With over 200 students involved in WAMH in a variety of roles, we demonstrate our importance to the student body as the largest organization on campus. We would like to make WAMH one of the reasons that Amherst remains the number one liberal arts school in the country, and we need your help in doing so.

PART I
THE STATION LOGS

The station logs have three parts: the transmitter operating log, the program log, and the operator column. It cannot be overemphasized that correctly keeping logs is your most important responsibility, as they are the only permanent records of what goes on at WAMH. They are what the Federal Communications Commission (FCC) checks when license renewal time comes around. If they are not constantly in good shape, we can get screwed. The FCC can come down and snoop around at any time; if the logs are messy, we go off instantly and can only hope to reappear. So keep good logs, and if Uncle Sam doesn't catch your mistakes, WAMH will — lots of errors will mean no show.

The key to keeping good logs is understanding and then constantly referring to the sample log posted in MCR (the Main Control Room at the station), and also included in this manual (Appendix I). Refer to the copy in this manual and learn how to do it as we run through its various parts.

A. THE TRANSMITTER OPERATING LOGS

Maintaining the transmitter operating log is simple, because it mainly consists of recording meter readings. Everything related to the operation of the transmitter is recorded in the operating log on the right portion of the computer printout. The following readings and actions must all be recorded in permanent ink (procedures and further details will be discussed in Part II):

1) Meter Readings: You must take three types of transmitter meter readings each hour. The three meter readings are *Volts*, *Amps*, and *%Power*. Because the transmitter is located on a mountaintop several miles from campus, you take readings by calling our remote control unit, at the transmitter. Meter readings must be taken within five minutes of the hour.

2) Raising or Lowering the Power: If the meter reading for power is lower than 97% or above 102% you will have to raise or lower the power. This action must be logged in the *Comments* column. Whenever you need to adjust the power, do so and then note the correct readings next hour.

3) Turning the Station ON/OFF: Whenever you turn the transmitter on or off, you must log that action, because doing so affects the broadcast signal on our frequency (89.3 FM). The signal emitted by the transmitter is called the *Carrier*. This entails a two part entry in the *Comments* column. When you play the sign-off cart, write the time and the words "Program off @", then when you trum off the signal write the time and "Carier Off @".

4) The Emergency Broadcast System: The final thing you must note in the *Comments* column are any broadcasts of the Emergency Broadcast System. These broadcasts occur weekly. Note this as "EBS test Recieved @..." and then as "EBS test aired @..."

5) Comments: The Comments column can also be used to note any other incidents that you feel should be recorded, i.e. equipment breaks (in which case you should also call

the Chief Engineer), or an irate listener calls and threatens to bomb the station, etc.--basically anything that someone could see repercussions of and wonder what happened.

B: THE PROGRAM LOG

The program log is the section of the station logs which you will work with most often. Located on the left half of the printout, it serves as both a record and a schedule of our program. You must record the following items in the program log:

1) Station Identifications (SID's): *Without exception*, you must announce the station's call letters and location within 5 minutes of the hour. At any time from five minutes of the hour to five after the hour, you must *absolutely* air the words "WAMH-Amherst" or "WAMH in Amherst." You can also put the words "89.3 MHz" or "89.3FM" or some variance thereof between "WAMH" and "Amherst," e.g. "You're tuned to WAMH, 89.3FM, in Amherst." These are the *only* legal forms of station identification; you cannot say any other words between the call letters and the location, i.e. "This is WAMH jammin' in Amherst." The SID may be done informally, as in "That's the Three O'Clock from the Psychedelic Pup Jam on WAMH in Amherst. I'm Loren, here 'til six...," or just a simple "This is WAMH-Amherst." When you've done the SID, you must log the time you did it in *two* places: once in the *Aired* column next to the entry for "Station ID"; and also in the SID column on the far left. Log only the mandatory, hourly SID. In general, you should do SID's often because they reinforce our call letters in the listeners' minds, fostering audience identification with WAMH-Amherst.

2) Public Service Announcements (PSA's): Perhaps the most important way WAMH fulfills its FCC obligation to "serve the public interest" (see Part IV) is by airing tons of PSA's. You are faced with two types of PSA's: ones recorded on cartridge tapes (carts) and others written on index cards kept in a file box in MCR. The program logs dictate that PSA's be aired every twenty minutes; you should make every effort to air them as close to the scheduled times as possible. When you select and air a PSA: you must (a) log the exact time you actually aired the announcement in the *Aired* column of the log next to the scheduled time, and (b) note the name and length of the PSA in the *Program Name* portion of the log, right next to the letters "PSA."

3) X-Plugs (read "cross-plugs"): As with PSA's, x-plugs are either recorded on carts or written on index cards. Their purpose is to alert our audience to other programs on WAMH. If you air one, some of your audience might check out the program. As with PSA's, be sure to log the subject of the x-plug in the *Program Name* column and the time you aired it in the *Aired* column. If you don't air one (not good) write "NA" in the *Aired* column.

4) News, Late-Night Sports, and Sports Quiz: If they are being aired during your show, log under the *Aired* column the actual time it begins. Oftentimes, you will not air them, so be sure to write "NA" in the *Aired* column.

You should be familiar with the following columns of the program log where information is recorded.

1) The far left-hand column, labelled SID, should always be used when you do a legal station ID, and NOT FOR ANYTHING ELSE. Even though you'll ID the station many times in a hour, write it only at the top of the hour.

2) You will rarely, if ever, have to touch the next three columns from the left: SRCE, TYPE,and PROG SCHED. For your information, SRCE contains the origin of the aired material: local (L) or recorded (REC). TYPE defines the kind of program being aired (news, PSA's, sports, etc.). PROG SCHED is important because it is the guide for proper airtimes for all programs. Follow this schedule as closely as possible.

3) In the PROG AIRED column you write the actual time that scheduled programming goes over the airwaves. If something scheduled does not get aired, write "NA" for "Not Aired" in this column.

4) The PROGRAM NAME column contains the names of the programs which are scheduled to be aired. You write in this column when you record the titles of PSA's and x-plugs that you have read or played on the air.

C. THE OPERATOR COLUMN

Sandwiched between the program and operating logs is the "Operator" column. When you begin and complete your show, sign your name *exactly* as it appears on your FCC license in this column. Also include the time at which you take or hand over control of the station. For example, if you were doing a 9 AM-12 PM slot, you would write "John James Doe on @ 9:00 AM" and later "John James Doe off @ 12:00 PM." (Note that noon is 12 PM and midnight is 12 AM.) Four things to remember: sign your name as it appears on your license, don't forget AM or PM, have no gap or overlap between the times of the jocks who come before and after you, and always sign-off before you leave.

D. LOG CORRECTIONS

The best way to avoid having to make log corrections at all is to follow the posted example in MCR; it is the *only* way to fulfill the FCC requirements legally. *Do not count on the DJ before you to have kept the log properly.*

However, if you are notified by the Chief Announcer that you have made a mistake, go make the following changes to the log *with a pen*:

1) If you omitted or forgot something, circle the spot, initial and date it, and write the correct entry next to it.

2) If you made an incorrect entry, cross it out with a single line, initial and date it, and write in the correct entry.

This is admittedly dry, but *extremely importantt*. Just remember: follow the example posted above the window in MCR, ascertain that your logs are legible, always use an ink pen, and ask the Chief Announcer if you have any questions.

PART II
IMPORTANT PROCEDURES

A. CONTROLLING BROADCASTING LEVELS PROPERLY

The levels or the volume at which you broadcast are very important. In the MCR, you control the broadcast volume by using dials called potentiometers, abbreviated "POT" (See Appendix II). If you have your broadcast levels set too high (called over-modulation), the sound will be distorted and the signal can splatter, causing interference. Having the levels too low (under-modulation) results in too weak a signal. When a receiver tries to compensate for this weak signal, it ends up amplifying both the signal and the noise. The result is a horrible sound. To check the broadcast levels, look at the two VU meters on the mixing board. Each VU meter has a gradiated dial, with the numbers over "100%" in red. The levels (the height of the needles on the meters) should always peak at about 100%. If the levels are too high or too low, *slowly* adjust the volume on the POT until the meters are peaking at about 100%. The ideal level for each potentiometer is about one o'clock, but you should use that only as a guide; the VU meters are the most accurate way of adjusting broadcast level. Some records start out very quietly and need to be set high to begin with; later the volume can be decreased. Always decrease the volume gradually or the music will have a blurred sound. When you are on the mike, the volume should be set at the loudness best for you, so discover what is right for you and keep the volume at that level each time. A word of caution: be wary of playing around too much with the POT volumes during a song or PSA, since volume changes are highly noticeable. In short, don't touch too much; just make sure the segues have constant volumes between songs. *Keeping the meters mostly out of the red, however, is vital.*

B. TURNING THE STATION ON/OFF

To turn the station on (see Appendix III) in MCR, you simply do this:

1) Flip the switch on the right side of each of the Station Transmitter links to "Transmit". The red light next to each will illuminate.

2) Call up the transmitter and, after the code, enter "03" , which tells you what the percent power is. Adjust it as needed using the # key, to raise, and the * key to lower the power.

3) Enter "Carrier on @" as described in the section on the operating logs.

7) Take meter readings (see that section).

8) Play the "Station Sign-On" cart, and enter "Program on @" and your name on the logs (as described in the sections on the operating logs and the operator column, respectively).

To turn the station off, simply reverse the above steps, playing the "Station Sign-Off" cart, logging in "Program off @," switching the STL off, logging in "Carrier off @," etc. If you have any problems, get in touch with an E-Board member. If you break anything due to negligence, you are responsible for it (monetarily and also, of course, morally).

C. TAKING METER READINGS

Taking meter readings is *very* easy and *very* important. If you do not take accurate meter readings, you will not know if your show is going over the air properly, or at all, for that matter. Do not rely on the readings of the previous hour! If we find out that you have done so (and we have our ways), we will do bad things to you. It is, after all, flat-out simple, so please do them. Normally, just call up the transmitter and ask it what it's doing. Here's how (refer also to Appendix III):

1) Pick up the phone and dial the Transmitter's number: 253 -7874

2) After the transmitter answers, enter the code.

3) Enter "01". It will tell you what the current is, in amperes.

4) Enter "02". It will tell you what the voltage is.

5) Enter "03". It will tell you what the percent power is.

6) When you're done speaking with the transmitter, enter "99" and hang up the phone.

7) Record the readings in the operating log.

D. RAISING AND LOWERING THE POWER

If you must raise or lower the power, here's how:

1) Take and log your initial meter readings (which are too high or too low, ie, out side the legal 92/102% envelope) in the operating log.

2) Raise and Lower the power by using the # and * keys, respectively, while in the % power menu. Adjust it to about 100%. The signal sounds best here, so adjust it whenever it is off by more than 3%.

3) Note that when you press the # or * key, the transmitter says "Raise" or "Lower". To see what the percent power is you'll have to enter "03" again.

5) Write in the "Comments" column of the operating log, "Power raised (lowered) @ XX:XX AM (PM)."

6) Don't forget to enter "99" before hanging up on the transmitter. It will keep calling you back until you do.

E. EMERGENCY BROADCAST SYSTEM OPERATION

If you receive something over the EBS machine (i.e., Classical music or talking starts coming out from beneath the cart rack) and the yellow EBS light on the left of the mixing board lights up:

1) If it is an actual emergency (very unlikely; a voice coming over the same channel will say so), call the General Manager or Program Director. Try to pawn the responsibility off on them. If you have to deal with it, it's simpler than you might think. Here is what to do:

   a) Get the pink envelope just to the left of the cart machine.

   b) To see if it is an emergency you must match the words read over the machine with those shown for the day's date.

   c) If the codewords match, it is a real emergency, so do what they tell you to do over the machine.

   d) WAMH is a secondary EBS station and thus may be instructed to sign off the air in an actual emergency. If you do have to sign off, you will probably have to keep monitoring the EBS receiver, as you may be requested to go back on the air.

2) If you are receiving a test (very likely), do this:

   Before the song ends:

   a) Get the EBS cart from the file and put it in the cart machine.

   b) Switch the three position switch above pot 3 to "B", "EBS" above POT #3 (assuming you're not playing from the top cd player), and turn up POT #3 to about 1 o'clock.

   At the end of the song:

   e) Play the first half of the cart (approx. 10 secs), in which the voices close by saying, "This is only a test." (It will shut itself off automatically after these words).

   f) Immediately after the word "test", push the EBS START button, the cue button for pot #3.

   g) Immediately upon completion of the tone (approx. 60 secs), play the second half of the cart, in which the voices close by saying, "This was only a test."

   h) Immediately after the word "test", segue to another song (not on the top disc player).

   i) Turn down POT #3 and switch the three position switch back to "A", the top CD player.

   j) Enter in the logs the times at which you received and aired the test as it has been done in the sample log posted above the record bins; write

"EBS Test Received @ XX:XX:XM" and "EBS Test Aired @ XX:XX:XM" in the "Comments" column of the operating log.

k) Reset the EBS monitor by pressing the button marked "RESET". This is the cue button for POT #2. The noise should stop.

l) You are the BIG Winner. Give yourself a pat on the back.

F. AIRING NEWS/SPORTS FROM A-STUDIO

Typically all live newscasts and sports quizzes will take place from A-Studio, the little room off MCR. The procedure for airing these features is simple, directly paralleling the procedure for speaking into the microphone in MCR. As the DJ in MCR, you should follow this procedure.

1) Decide when the people in A-Studio are going on the air. Scheduled news and sportscasts should begin ON TIME. If someone is reading the news on your show at 9:00 and it's now 8:56, don't throw on the first side of *Tales from Topographic Oceans*; that'll just cause problems.

2) Discuss any special technicalities of the show (which carts should be played when, etc.).

3) Just before they are going on the air, make sure channel 2, POT #2, is turned up. (labelled "A-STUDIO"). Flip the toggle switch above POT #2 to the left which will turn on a red light in the news room and hopefully clue them to hush. When you turn POT #2 up (to one o'clock), whatever they say will go over the air. Cue them in an obvious way at the moment you want them to start.

4) Prepare for when they will need you again. If you will be playing an album or cart, get it cued up. Pay attention to the program. If something goes wrong, you might have to save them. And be ready for their conclusion, so there isn't dead air or bad ad-libbing.

5) As soon as possible after they're done, turn down the POT #2 and flip the toggle switch back to the middle. Often people in A-Studio forget to stay quiet — you don't want their chatter over your song. If the red light on the volume control box in A-Studio is on, they are on the air.

G. THE PLAYLIST

The playlist serves three main purposes. First, it keeps track of the songs that you play so that you can tell your audience what they've been listening to. Secondly, it tells the Program Director and the Music Directors a) what kind of music y'all like to play, and b) that you're fulfilling the new music requirement. Lastly but not leastly, it helps the Music Directors compile lists of our most frequently-played records to send to trade journals nationwide! From left to right, the columns on the play list are as follows (refer to Appendix VII):

1) NEW: Check off this column if the album came off of the new music shelves.

2) SPEC: Check off this column if the record came off of the new music shelves and bears a blue sticker, signifying that it fits into one of the Multi-Cultural Media/Specialty Programming categories.

3) ARTIST/COMP TITLE: Duh.

4) SONG TITLE: Double duh.

5) REQ: Check off this column if a listener called in and requested the selection.

6) FORMAT: Check off what format the song is in: vinyl, cd, or other (cart or cassette).

Make sure that everything is legible and that you've filled out the information in the upper right-hand corner (name, date, day/time). After your show, remember to put the playlist in the tray right under the blank ones. Thanks!

H. THE CD CHECKLIST

After a long wait, WAMH has finally gone digital. This requires a simple but extraordinarily necessary task on your part. Before you sign out at the end of your show, look at the CD rack, and make sure that every numbered slot contains its corresponding CD. Fill out the checklist accordingly and sign it. That's all!

PART III
ALBUMS, CARTS, CASSETTES

A. CARING FOR THE ALBUM COLLECTION

Records are located in various parts of the station. The most frequently played albums are in MCR, with the exception of the jazz collection which is currently in B-Studio due to space limitations. B-Studio also houses soundtracks, reggae, blues, rap, R & B, gospel, latin, African, heavy METAL and other less often-played albums. Requests for access to the classical music, bluegrass and country collections will be honored by the Program Director or the Multi-Cultural Media Project/Specialty Programming Director.

Because an overwhelming amount of our programming is musical, maintaining the album collection is more than essential to the continued good health of our sound. How can you help? It's easy! Just do this:

1) All records in MCR are listed in the Record Catalog. This handy piece of equipment sits on the wooden plank jutting off of the recurrent shelves. The records are filed in two ways; first, alphabetically (that is to say, all records by the Pixies, the Pogues, Pussy Galore and Bill Pritchard are filed under "P") and then numerically within the letter (which means that each group has its own code: KMFDM might be K-121, and Naked Raygun might be N-34). The far left column of the record catalog shows this code for EVERY ALBUM in MCR; these codes match up with stickers on the record spine. The catalog itself is *purely* alphabetical; find your record's code there and match it up on the shelves. Make sure you file all your albums in the correct places after you play them and before you leave. A misfiled album is as good as gone. A stolen or "borrowed" album is gone. The next listener or DJ who wants to hear it is going to bum. After your show, all records must be returned to their proper location. Therefore, if all albums that are out aren't filed by the previous DJ, you'll have to do it. So tell the DJ to put them away! If s/he refuses, let the Program Director know about it.

2) Nothing is more frustrating than a skipping record in the middle of your incredibly tight show. Therefore, always handle records as if they were your own. This means holding the records only by the edges or the center. *Never touch the grooves.* Never leave records lying around; they belong on a turntable or in their jacket, nowhere else; always insert them in the inner sleeve (which is kept facing out so that it won't rip and so that you won't have to take it out every time you want to play it). If a record is missing its inner sleeve, make a note on the "Missing/ Damaged Album" chart.

3) After putting a record on a turntable, be sure to DiscWash it. This process reduces static and removes dust particles, improves the sound quality of the record (a dirty record is almost as bad as a scratched one), reduces the wear on the record, and radically reduces the possibility of skipping. If you are unclear about proper DiscWashing technique, talk to the Production Director or Chief Announcer.

4) If a record is missing or damaged, write the required information on the "Missing/ Damaged Record" list which is posted above the turntables in MCR. This is the only way the music department will know about it. This list may also be used to inform the Music Directors of all of those brilliant musical gems that they have

forgotten to acquire. Simply write down as much information as you can about the record. If you prefer, you can contact them directly about these matters. The Music Directors have regularly scheduled office hours in their office off the lounge (See Appendix IV).

5) When cueing up records, spin both the platter and the record. Do not spin the record by itself. On a cued record, the needle should be a quarter-turn before the first note.

REMEMBER—Keeping our records in good condition is essential if we are to sound like anything but mere amateurs.

B. CARTS

WAMH uses cartridge tapes (carts) to hold short recorded announcements and songs which are not contained on albums. Carts create problems only when they are not used correctly. If you load a cart into the cart machine and the STOP light is not lit, the cart won't start when you push START. Make sure that you've inserted the cart fully into the machine and that the STOP button is lit. After you play a cart, turn down the POT and allow it to play through until it stops *itself* and the red STOP light flashes. You can also press the white FAST FORWARD button to advance the cart to the beginning rapidly. That way it will be cued up for the next person. If everyone does this there should be no problem. If you are the perfectionist/compulsive type, you can play the cart through once over the cue speaker, to ensure that it will be cued up when you need it. When you start a cart, make sure that POT #6A (or 7B) is up before you push the START button. Typical cart volumes require the POT be set at around one o'clock. Once the cart is over, you should turn the volume down since there may be some noise on the "silent" part.

BLACK stickers on a cart means it's important FCC stuff; BLUE means the cart holds x-plugs; GREEN means it has music on it; ORANGE means the cart has a PSA; and YELLOW stands for SID's (an X through the yellow sticker means it's an *illegal* ID).

C. CASSETTES

The method for using the cassette deck to play tapes on the air is very similar to that for using a turntable. Ascertain that the toggle switch above the right POT is in the right place for tapes. Cue the tape by playing it, until the desired song is about to start, and hit the pause button. Then just slide the OUTPUT indicator to "Maximum", and you're all set. (The OUTPUT feature is on the NAKAMICHI. If there is another one in MCR at the time of your show, it may not have this feature.)

Recording cassettes in MCR is just as easy as recording them in your room. Just pop a tape in there, slide the OUTPUT indicator to "Minimum", press the RECORD and PLAY buttons simultaneously, adjust the meters, and start recording. The input wires for the cassette deck are hard-wired straight from the mixing board. If, when you start taping, you notice that your program is coming over the cue speaker all the time, it is most likely because the OUTPUT indicator on the deck is not at "Minimum." Also, make sure POT #8B is not turned up; this will create feedback. We strongly encourage you to tape your shows often, because the best way to improve your show is to hear it; you'll notice little things that you might have *thought* were perfect, but could actually use some improvement. Try it!

D. COMPACT DISCS

WAMH now has two (count 'em, TWO) Compact Disc players. The top one is wired into POT #3A on the main board, and the bottom one is wired into #4A. Simply turn up this POT, making sure that the selector switch labelled "CD Player" on the upper part of the board is on A. The CD

Players are started by hitting "play" on the units themselves. CD's sound good on the air and DJ's should take full advantage of the capability to play them. CD players are delicate and expensive, however, so use extra-special tender loving care when handling ours.

E. TELEPHONE

If the phone rings, it's either a call on 542-2288, 542-2289, or 542-2224 (the business line). If you hear the phone ringing, but no lights are flashing, relax: it's the business line, and some canny E-Board member (or the answering machine) will answer.

And yes, people really do make requests on WAMH. Remember to give out the phone number approximately every twenty minutes or so, but don't beg for calls. When a listener calls, be extraordinarily courteous and friendly--if you are less than angelic to a caller, chances are they will never again listen to your show. Seriously! Play requests if at all possible, but remember, it's your show; if you're playing Mozart and someone requests Metallica, you don't have to play it. Politely explain that it doesn't fit in with what you're playing right now, but if you can work it in later, you will. And *no* dedications! (See Part VI.)

PART IV
DESIGNING A RADIO PROGRAM

When you step before the mike, you are representing WAMH and Amherst College to many people within our 60-mile broadcast range. As a WAMH DJ, it should be your primary concern to air high quality shows — with 1) the new music requirement, 2) intelligent music selection, 3) informed dialogue, and 4) smooth transitions between songs and blocks of music.

A. THE NEW MUSIC REQUIREMENT: THE PHILOSOPHY OF PROGRESSIVE RADIO

In certain slots, you must play 50% new music during your show. In all other slots, there is a 33% new music requirement. (Shows that are part of the Multi-Cultural Media/Specialty Programming Project, formerly known as the Minority Media Project, are special cases--see Part V.) WAMH plays new music because there are more than enough Top 40 and classic rock stations in the Pioneer Valley, and our FCC license says that we must provide a "listening alternative." After much deliberation, we came to the conclusion that the best way to accomplish this is to emphasize progressive, new music that you can't hear anywhere else. For one thing, record companies love to send us works of new, up-and-coming artists because they know that we will give them airplay. Secondly, there really is an audience for it! So do it! One-third or one-half new music is not asking the world of you, especially when there are 200+ new albums to choose from.

You don't have to know all of the words to a song to air it. Most new albums have been reviewed so you can get an idea of what it sounds like before you put it on the turntable. It is also good to stop by the station frequently and take a listen to some new stuff, as well as attending the listening sessions held by the Music Directors. You may just stumble upon something that you love! A red sticker on an album means that one of the Music Directors thought it was particularly good--give it a listen! *The new music requirement is something we take seriously; so we expect the same of you.* We will review your playlists (see Part II) to be sure that you are fulfilling the requirement, and we will track you down if necessary. If this becomes a consistent problem, we'll remove you from the air, forever.

B. INTELLIGENT MUSIC SELECTION: TARGETING YOUR AUDIENCE

As a DJ, you must define the format of your show in relation to your target audience. You must decide who you want to be your audience, and then cater your music selection to them. By delivering a consistent format with a variety of music, you will find that 1) you will continually expand your abilities beyond playing your favorites every week, and 2) you will develop a core of devoted listeners.

C. INFORMED DIALOGUE: ENLIGHTENING YOUR AUDIENCE

A fifteen to twenty minute set is about as long as you can go without pausing to recap the songs that you have played. Twenty minutes can be really long if someone is waiting to find out what that first song was. Always know what you're going to say before you go "live", and try to vary things. Somebody who says "And before that we heard..." twenty times an hour tends to get boring. Read album covers — you'll have something to say, and it will help involve the audience. Try to know what you are talking about or at least *sound* like you do. Don't apologize for playing a bad request. Don't read PSA's in monotone or verbatim. And don't babble on and on so you sound like WAMH has hacker DJ's. Accessibility of your show is quite important. Listeners should feel like you are a real person and that you are offering them a bit of music and info instead of shoving your moods and

musical tastes down their throats. Make it sound like you want them to listen, and you're doing the show for them. If you don't, they'll have no trouble turning that dial to 91.9. But if you try to put yourself in their shoes and think about what you like to hear when you crank up your stereo, these things should come easily.

D. SEGUES AND SONG SELECTION: INSURING CONTINUITY IN YOUR SHOW

The transition from the end of a song to the beginning of the next one is a segue. There are no sure-fire formulas for good segues, but knowing how a song begins and ends is essential. However, there are a few physical aspects of doing segues to keep in mind. A typical segue involves the following steps: 1) hitting the green turntable start button by the appropriate POT on the mixing board; 2) immediately turning the POT up to between twelve and three o'clock; and 3) quickly turning down the POT that was up for the last record. Never let the VU meters drop below 20 dB during a segue. At the volume most people have their stereos, all they will hear is dead air. Dead air sounds bad. If songs fade in or out, lay them on top of one another. If a song starts with a bang, have the POT most of the way up before starting the record. Live music must be brought up slowly so the applause doesn't sound like a whir. With a little thought and experience, good segues become easy. Listen to others' shows and tape your own — it will help. Really!

One specific way to improve your sets is the so-called "wave theory." If you can start hard, get softer and end up hard again, or vice versa, you have probably come closer to playing something for everyone. This seems to work better than a whole set of hard rock, followed by a whole set of mellow female vocalists, followed by a whole set of reggae...ad nauseum. If things are going together on a song to song level, the whole show will begin to flow on a larger scale quite naturally. Utilize the live breaks and SID's to your advantage by starting a new set with something completely different. If you do that, the new set can't sound exactly the same as the last, and your show will have some variation — which almost always makes for better radio. New songs work quite well to start sets. If you introduce it, people will keep listening to check it out.

E. EXCERPTS FROM A PRESENTATION BY CARTER ALLEN, WBCN RADIO

In May 1988, WAMH Radio invited Carter Allen, music director for Boston's WBCN Radio, to speak on his experience as a professional disc jockey. The following passages are paraphrased from his presentation.

— An elitist is someone who plays only what s/he likes. This alienates listeners--don't do it!

— On average, people listen to about one hour of radio each day. Your audience consists of 5% "captive" individuals, core listeners, or phoners, and 95% fickle individuals who will roam the dial unless you can keep them tuned to your show.

— Doing your radio show is like painting a picture on the air: you must project your personality and establish your identity in the broadcast, you can use fantasy and pretend that you are in the cockpit of a 747, you can make the most mundane object seem appealing to your listeners.

— Treat your microphone like a person. Get to know the microphone as if it were a friend and carry on a conversation with it.

F. TIPS ON MIKE TECHNIQUE

For many people, the most difficult portion of their show to improve beyond an amateur level is their on-mike skill. What you ultimately want to get across: the idea that you and the audience are having fun listening to some good music from a good DJ. If you sound like you're tired or bored, your audience will be turned off and turn you off. Put yourself in your listeners' shoes. You should try to present your material in a natural, pleasant way. Your experience will be, however, that what sounds natural in everyday speech sounds affected and unpleasant on the air. Announcing, even in a straightforward situation like a newscast, is a little like acting; it takes some artificiality to sound natural. All you have to go on is your personality, as reflected in your voice. Here are a few hints on how to make your incredible personality project over the air:

1. When you're going to go on the mike:

    a. Make sure POT #1A is up to the arrow and put the headphones on. You should close the door to MCR — this will eliminate background noise.

    b. Think about what you're going to say. Try to make it concise, interesting and intelligent. Try to work in an ID — not necessarily legal — so our audience knows who is playing the great music. And remind yourself not to speak quickly.

    c. About 5 seconds before you are going to speak, move the switch above POT #1 to "P." This causes a circuit breaker to silence the speakers and telephone in MCR. The red ON THE AIR light on the mixing board will go on, as will the ON THE AIR light above the door to MCR, warning people to be quiet. Now whatever you say will be on the program. Usually you want to begin speaking before the song fades out entirely, mixing your voice into the music.

2. When you're on the mike, there are a few keys:

    a. First and foremost — pace! And the key word is — slow! The rest of these hints will be easy if you just get used to speaking a little more slowly than you usually would. Constantly remind yourself of this.

    b. Enunciate every syllable clearly. This is the only way listeners will understand your interesting and informative rap. "W" should always have an "L" in it. And when you say the last three letters, emphasize them. Most stations begin with "W." Only *we* end with "AMH." The same goes for "89.3."

    c. Avoid "uh" and "um" at all costs. The best way to do this is to have your rap mapped out in your head, and then speak slowly.

    d. Avoid moving your mouth in relation to the mike. When you turn your head to see what record you've cued up or what turntable it's on, it sounds like you're doing just that.

    e. When you read a PSA or a x-plug, or are just ad-libbing, speak for the station, not just for yourself. This means use "we" instead of "I." Try to make it sound as though our listeners are our friends. And don't make the station sound bad by saying that you think a record was stolen, or that the equipment doesn't work, or that all the albums are scratched, or that the next d.j.'s late! To the listener, it sounds as though the station is a bunch o' bums.

f. Relax and smile. For some reason, a listener can tell if the DJ is smiling, relaxing, and having fun.

g. A word about technique with the equipment: You're doing well on the board when you forget about it and the audience does, too. The board is a tool, a means. Play it like an instrument — find out what you can do with it, but when you're on the air, make sure you only do what you know how to do. The audience should be unaware that there's anything at all between them, you, and the music.

One final suggestion: Like most skills, the only way to improve is to practice. Taping your shows is the best way to learn about how you can improve. In addition, you can amass a tape collection which chronicles your favorite music through time. For most people, the radio show which plays the best music is their show.

PART V
SPECIAL PROGRAMMING

A. MULTI-CULTURAL MEDIA PROJECT

The Multi-Cultural Media Project was created in 1978 with the purpose of providing greater media representation for minorities. A description of the MMP program can be found as an amendment to the constitution of the station. The following rules apply to shows falling within the MMP category:

1. No overlaps should occur between songs in jazz shows. A 1/2 second or more gap should be allowed, as is traditional in most jazz radio shows.

2. Rhythm and Blues and Funk d.j.'s should mention the names of songs, artists, and all other personnel involved in the records. In jazz shows, the following additional information is desirable: the recording date, location, and record label.

3. New music requirements for MMP shows will be determined by the MMP Director in conjunction with the MD's.

B. SPORTS BROADCASTS

Operating the station during a sportscast is easy, yet vital. Many listeners who would otherwise not be listening to WAMH will be by their radios. Thus, a professional and well-done production is essential for WAMH to be respected in the community. Here's how to do it:

1. Setting up the studio for the broadcast:

    a. In MCR, the switch that says "C-Studio" above POT #5, to the B position. and make sure POT #5 is on cue.

    b. In the C-Studio, press the gray button labelled "Phone" above POT #6. Turn up POT #6 to about one o'clock, flip the "Phone Feed" switch, and take the receiver off the hook; you should hear the dial tone coming through the speakers.

    c. At the appointed time, call the sportscasters, and tell them you want to do a check on their voices. Have them speak at the volume they would during a game, and adjust POT #6 in C-Studio so their voices peak on the VU meters at about 100%. Next, run into MCR and ascertain that their voices are coming over the cue speaker. Go back to C-Studio and tell them if everything is OK. Make arrangements to call them at a certain time and find out exactly when they are to go on the air.

    d. Just before the broadcast is to be aired, have the sportscasters count down from 15 or 20 over the cue speaker so you can turn up POT #5 in MCR at exactly the correct time.

2. A few notes on style:

   a. It is usually a good policy to x-plug the game regularly in the hour or two before the broadcast begins.

   b. An introduction by the DJ saying who the announcers will be, who the Jeffs are playing, "let's root for the guys," etc. usually sounds pretty good right before we go to the remote. Maybe close with "so let's go to {Williamstown, Mass} for the Lord Jeffs {sport} game on WAMH in Amherst."

   c. You'll develop your own style, but try to make the interaction between studio and remote sound as professional as possible. This might mean not cutting off songs halfway through, not putting up announcers at the wrong time, being ready with something interesting when they send it back to you. etc.

   d. Occasionally — after quarters, scores, definitely on the hour — choose a good time to POT down the broadcasters and let the audience know they are listening to the Amherst College Lord Jeffs on WAMH in Amherst. This is tricky, but do your best.

   e. During halftime, get on the mike after each song and tell the audience that you'll be returning to the game soon.

3. How to log the broadcast:

   a. At the time the remote begins:

      1. Write L for "local" in the SRCE column, since the broadcast is a WAMH production.

      2. Write S for "sports" in the TYPE column.

      3. Write the exact time the remote announcer/sportscaster begins speaking on the air in the PROG AIRED column.

      4. Under PROGRAM NAME, write (for example) "Football — Amherst v. Williams."

   b. At the time you begin the broadcasting again from the studio:

      1. Write L in the SRCE column.

      2. Write EN for "entertainment" in the TYPE column.

      3. Write the time at which remote announcer stops speaking on the air in the PROG AIRED column.

      4. Under PROGRAM NAME, write "Intermission Music I (or II)," "Postgame Music," or whatever is appropriate.

4. A few important tips:

    a. Always have someone competent in MCR listening to the broadcast, just in case there is a problem.

    b. Along those same lines, always have an album cued up and ready to go.

    c. During every intermission, the program should come back to MCR for at least one song. During this time, talk to the remote announcers to ascertain that everything is going smoothly both at the site of the event and in the studio.

PART VI
RADIO RULES AND REGULATIONS

A. WAMH RULES AND REGULATIONS

Now here are a few important rules, all based on common sense:

1. Avoid obscenity on the air at all costs. For one thing, it sounds horrible. *You may never speak obscenely.* As of January 27, 1989 the FCC has changed its obscenity laws and it is important that we adhere to them. See Appendix VI for our obscenity policy. It is very important that you understand it thoroughly.

2. If a fire alarm goes off during your show, try to play a long song, but in all instances evacuate the building! If there is some dead air, just get on and apologize. And don't miss this: smoke detectors have been installed in almost all rooms in the studio. If one of them goes off during your show, you owe the College $100. This means: *No Smoking!* (It damages the equipment, for one thing.) If you smell smoke, get out immediately and then pull a fire alarm; do not call someone or worry about your show--the station is extremely un-fireproof.

3. DJ's may be removed for performing in an intoxicated state if it negatively affects air sound.

4. Under absolutely no circumstances do unlicensed "friends" do any portion of your show. Such friends, while they may of course watch and chat while off the air, should have no hand in playing records, speaking, or touching any equipment. If you have friends interested in doing shows, they without exception should be sent to the Chief Announcer.

5. WAMH exists to serve the public interest, exclusively, and that public interest extends far beyond the borders of the Amherst College campus. 150 watts of effective radiated power and our fantastic transmitter location send your show about 60 miles in every direction. That means that your show should orient itself to those thousands upon thousands of people who don't live in your dorm/house. In short, no messages to friends, no announcements of parties and no dedications of any kind!! It just sounds way unprofessional--no one cares how much Debbie loves Bob. It's just going to make everyone laugh.

6. One of the most important rules here, buried to make sure you catch it, is your absolute obligation to do your show or to find a trained, approved substitute. If you can't find a sub after trying the entire substitute list, call the Program Director at least 24 hours before the show. Failure to do a show without notifying the PD and the use of unapproved substitutes are both punishable by immediate suspension.

7. *Under no circumstances do WAMH records leave the premises.* You are of course free to bring and play your own records, but removal of *station* records, even for "just a few minutes" is the equivalent of theft. Violators will be prosecuted to the fullest extent of the law and will be brought before the Judiciary Board for college disciplinary action.

8. The back door to the station is kept locked and alarmed at all times.

9. Late night DJ's must *keep the monitor volume at a low level and ALL doors closed.*

10. Do not spontaneously create public service announcements or accept PSA's over the phone. All PSA's come from the cart rack or the box of index cards — nowhere else. Tell persistent callers to mail them in to the PSA Czar, P.O. Box 1815. Air legitimate-sounding lost dog or community interest announcements once, but no more. As always, never hesitate to call the PSA Czar or Program Director regarding questions or doubts. And never, never announce ticket prices on the air, even if they're written down somewhere. It's totally illegal.

11. **Never, ever play bootlegged tapes on the air**. It can get us into big trouble.

12. When technical things go wrong, call the Chief Engineer or General Manager immediately and without hesitation or fear of reprisal. WAMH is expensive and delicate, and only our engineer fully understands it. "Things go wrong" is defined to mean equipment foul-ups, strange meter readings, questionable lights, jammed or non-starting machines, and the like. Calling the Engineer is mandatory, because if things go wrong and s/he doesn't find out, you will be held responsible.

B. BASIC FCC LAW

Licenses: The FCC offers two kinds of commercial licenses, the RP (restricted Radiotelephone Permit) and the 1st-2nd-3rd Class series. Any of these will suffice for legal operation of WAMH. The RP is the easiest to obtain; WAMH administers the exam, and one must simply send in form 753 to the FCC in Gettysburg, Pennsylvania. If you have friends who would like to get on the air, send them to see the Chief Announcer. Licenses are issued to U.S. nationals and, in the case of the RP, are good for life (the others expire after five years). An operator's original license must be posted while s/he is on duty. If the license is lost, the FCC must be notified immediately in writing, and if a replacement is desired, an application may be filed provided that a "reasonable search" for the original has taken place.

Operator: An individual holding any commercial license may operate any standard FM station and any AM station that does not have a complicated directional antenna system. The operator with the 3rd class license or RP may do the following:

1. Turn the station on and off.

2. Keep the power output between 92 and 102%.

3. Make changes in the modulation levels (i.e. turn up or down POT).

Other rules that must be followed are:

1. Whenever the transmitting system is observed to be beyond the legal limits or is inconsistent with the rules of the station authorization, an attempt must be made to correct it. If this effort fails and there is no 2nd or 1st class license holder around, the station must be taken off the air immediately.

2. An operator may be on duty at the control studio (Pratt Studio) instead of at the transmitting facility (Mt. Lincoln) provided that:

   a. The transmitter is securely isolated from unauthorized persons.

   b. The emissions of the transmitter are constantly monitored by remote control metering devices.

   c. The station can be immediately removed from the air from the control point if technical difficulties occur.

Operator Responsibilities: An operator is responsible for the proper operation of the transmitter (to the extent described above), keeping of legal logs, and the observance of FCC laws. While on duty the operator assumes full responsibility for the station. No operator may damage or allow to be damaged any station property. An operator may not transmit false, deceptive, unidentified, or superfluous communications or signals. An operator may allow another individual to perform equipment adjustments that involve special skills, but that operator remains responsible for these adjustments. (*At WAMH you should not become handyman on the spot. Our equipment is complicated and sensitive; notify an E-Board member, preferably the Chief Engineer. Do not fix things yourself.*)

Suspension of License: The FCC has the power to suspend an operator's license and may do so if any of the above rules are violated. If an operator has obtained his/her license fraudulently or assisted someone in obtaining a fraudulent license, both licenses shall be revoked. If an operator is notified by the FCC that s/he has violated a rule or regulation, that operator must respond in writing within 10 days to the FCC office originating the complaint. The reply should include: the details of the incident, as well as a description of the steps that have been taken to prevent similar occurrences in the future. If the failure was of a technical nature, a description of the failure, and a list of steps taken (including manufacturer's names of products offered) to remedy the situation should be sent.

Penalties: Any person who willfully and knowingly violates the Communications Act of 1934 (where some of these rules come from) shall, upon conviction, be punished (if there is no penalty specified in the Act) by a fine not less than $10,000, or by imprisonment for a term not to exceed one year, or both. If this is a second offense, the person may be given an additional year in the slammer. Any person who willfully and knowingly violates a rule, regulation, or restriction made by the FCC shall, in addition to any other penalties provided by law, be punished, upon conviction, by a fine of not more than $500 for each day during which such an offense took place.

C. SOME GENERAL FCC RULES & REGULATIONS

— Rebroadcasting is the retransmission of any program received from another station. It may not be done without the expressed written consent of the source station.

— We are a non-commercial station. No advertising is allowed on the air. Advertising includes all of the following:

1. Announcing where tickets may be purchased for an event.

2. Announcing ticket prices.

3. Adding on to a PSA or announcement about an exhibit of some kind "I've seen the work and it's super — maybe you'll want to buy some."

4. Anything suggestive of us endorsing a product or business.

It does not matter whether or not we are getting compensated — all of the above things are considered ads.

— Another important thing: you may not send messages over broadcast radio. This means you can't:

1. Say that Bill just called up and he wants to tell everyone that he has some kittens to give away at cost. (A kitten giveaway by a non-profit organization might be okay — it should however be presented in that form and cleared with the PSA director first).

2. Say "Hey, it's 2 a.m. and no one has shown up, so if any of you WAMH DJ's listening out there want to do a show, give me a call." So don't do it! How unprofessional can you get? If in such a situation, call the missing DJ and then, if necessary, the Program Director or another E-Board member. One must also not attempt to create a situation in which the audience thinks that something is live when it is in fact on tape. Do not tell your audience that something is live if it isn't.

— Radio stations may not mention lotteries. A lottery by definition is a contest in which you have to purchase something to be eligible.

— If you ever broadcast a telephone conversation, you must notify all parties that you wish to do so before you put them on the air. The one exception to this rule is for talk shows where it is evident that anyone calling in wants to be on the air.

— The FCC has the right to visit the station during normal business hours. At this time they can request to see: program, operating, and maintenance logs; equipment performance measurements; the Public Access File; or the license(s) of the operator(s) on duty (you must keep your license *at the station*). For this reason, if we are to continue to operate, things must always be legal.

PART VII
WAMH CONSTITUTION

1.0 Statement of Purpose

1.1 WAMH is operated solely by members of the student bodies of Amherst College and the surrounding four colleges, and persons living in the Pioneer Valley area.

1.2 WAMH exists primarily to serve the Amherst College student body and the remainder of the five-college area

a) as a non-commercial radio station providing entertainment and information to its listeners

b) as a forum for interested parties wishing to express points of view in a intelligent and informed manner; and

c) as a means of learning and instructing both its operators and its listeners.

1.3 WAMH is ultimately responsible to the Amherst College student body, which funds and supports it, and to the Trustees of Amherst College, who hold its license.

2.0 The Composition of the Institution

2.1 WAMH shall be composed of two elements, its staff and its Executive Board.

2.2 Its staff shall be drawn from Amherst College and the surrounding colleges and towns. Although membership in WAMH shall be offered to anyone, only individuals who have a current FCC commercial license and have passed all parts of the WAMH license exam may operate the station's controls and sign its logs. Staff and, in rare cases, Executive Board members may be restricted from the usage of the station's other facilities, such restrictions to be defined by the Executive Board.

2.3 The Executive Board shall be composed of the following positions:

1) General Manager
2) Program Director
3) Cheif Announcer
4) Music Directors (two)
5) Business Manager
6) Minority Media Project Director
7) Publicity/Promotions Directors (two)
8) News Director
9) Sports Director
10) Production Director
11) PSA Czar
12) Chief Engineer
13) Staff Representatives (two)

Only one person can fill each position (except where indicated). The E-Board must make every effort to find qualified candidates to fill vacant positions. The General Manager may appoint a person to fill such positions in an acting, non-voting capacity. All vacancies will be filled by the E-Board using the standard election procedure.

2.4 Although all Executive Board meetings are open to all staff members, and the advice and counsel of staff members is encouraged and solicited, any and all decisions regarding the maintenance and governance of the station shall derive exclusively from the Executive Board.

2.5 Each member of the Executive Board shall have a term of office from January 1 to December 31.

2.6 The Executive Board officers of one year shall elect the Executive Board of the following year in the period after Thanksgiving break and before the end of classes. All presently serving officers are eligible to vote, but present members of the E-Board are not allowed to vote in elections in which they are candidates. The candidate, for positions contested and uncontested, receiving a simple majority of the votes of the entire Executive Board less those disqualified from voting, shall be elected. All balloting shall be secret. The following is the order for elections to the Executive Board: General Manager, Program Director, Music Director, Chief Announcer, Business Manager, Chief Engineer, Production Director, Publicity/ Promotions Director, Minority Media Project Director, News Director, Sports Director, and PSA Czar. All unsuccessful candidates are eligible for as yet unfilled positions. In the event that there are more than two contestants for a position and none receives a majority of votes, then a run-off election shall be held between the two leading candidates. In the case of a tie, the GM shall not vote in the ensuing run-off. (The GM's voting role has been modified, see ammendments. What appears here is not correct.)

2.7 The votes of all officers are equal. With the exception of elections, in votes requiring a simple majority, the General Manager shall vote only in the case of a tie. S/he shall have a single vote in issues requiring two-thirds majority to pass. Votes are binding only when there is a quorum of those present; a quorum is defined as a majority of the total membership of the Executive Board. If an issue is brought up before three successive Executive Board meetings, and there is not a quorum at any of the meetings, then the Executive Board may vote without quorum.

2.8 The Executive Board shall meet at least once weekly throughout the school year; extra meetings shall be called and publicized by the General Manager.

3.0 The Offices

3.1 Any and all decisions regarding the general or long-term maintenance of WAMH shall be made by a simply majority vote of the Executive Board, with the exception of the removal of an Executive Board member or staff member from the station. Decisions regarding the individual departments are normally to be made by the relevant department heads; however, any decision made by any member of the

Executive Board is subject to challenge by any other member of the Executive Board and may subsequently vetoed by that Board.

3.2 The General Manager is responsible for the following functions:

a) S/he is the titular head of the station; as such, s/he represents the station to Amherst College and the World.

b) S/he is responsible for the calling and governing of Executive Board meetings; s/he shall also record the minutes of these meetings.

c) S/he is responsible for the recruitment of Executive Board members.

d) S/he is responsible for the filing and inventory of all contracts made by WAMH.

3.3 The Business Manager is responsible for the fiscal operations of WAMH. S/he shall represent the station to the Student Finance Committee and shall formulate a budget to be approved by the Executive Board.

3.4 The Program Director has the following responsibilities:

a) S/he shall be responsible for the formulation and the maintenance of the broadcast schedule.

b) Together with the Chief Announcer, s/he is the chief liaison with the licensed operators; as such, s/he is responsible for their recruitment and discipline. The two are also responsible for training new members in use of equipment, instruction for FCC license acquisition, and compliance with FCC logs. They are also responsible for establishing guidelines for permissible on-the-air conduct and may dismiss disc jockeys for reasons of incompetence or negligence; such dismissals are subject to challenge by the Executive Board.

3.5 Any and all disputes among the Program Director, the News Director, the Chief Announcer, and the Publicity/Promotions Directors shall be settled by the Executive Board.

3.6 Staff representatives

a) Staff representatives shall be nominated and elected annually by the station staff. For the purposes of this election, the staff shall consist of the disc jockeys and substitutes, designated by the Program Director and the Chief Announcer, and the members of the business, music, news, engineering, publicity/promotions, productions and sports staffs, designated by the directors of those departments, subject to the review of the majority of the Executive Board; the staff shall not include the members of the Executive Board however. Election procedure shall be established, and results certified by the Executive Board. Each staff representative shall have one vote on the Executive Board.

b) Opening of the election for staff representatives will be announced at the first staff meeting of the second semester. The election will be held by secret ballot within one week of this initial announcement.

c) The staff representatives will take office on the sixteenth day of the spring semester. Their terms will expire on the sixteenth day of the following spring semester.

d) It is the responsibility of the Staff Representatives to inform the staff of Executive Board discussion and policy decisions as they occur.

4.0 Removal from Office

4.1 Members are suspended or removed from office after a hearing by the Executive Board and the vote of at least two-thirds of the Executive Board.

5.0 Adoption of this Constitution

5.1 This constitution shall be adopted by a simple majority of those currently serving on the Executive Board.

6.0 Amendment and Abolition of this Constitution

6.1 This constitution shall be amended or abolished by the vote of at least two-third of the total Executive Board.

Amendment 1
Ratified November 1978

Establishment of the Multicultural Media Project

1. The Multicultural Media Project Director(s) shall have duties and powers in the following three areas:

   (1) Programming for MMP DJ's;
   (2) Special Programming; and
   (3) acquisition, distribution, monitoring and ordering of all MMP music.

2. With regard to programming, the MMP Director shall consult with and advise the Program Director concerning all MMP programming. Final awarding of slots cannot occur unless the Program Director and the MMP Director have consulted concerning these matters. As a standard rule, MMP programs shall not be lumped together on any one day without the permission of the MMP Director; generally MMP programming shall be spread out over the course of the week. The MMP Director shall officially act as a consultant to the Program Director; the Program Director has final say on all programming matters (except as noted above).

3. In the area of special programming, the MMP director shall have control of 25 carts minimum for the necessary programming that s/he desires. The MMP Director has exclusive control of these tapes, and is obligated to prepare them in accord with FCC and technical specifications. The (special) Program Director shall not at any time, without the permission of the MMP Director, tamper with, remove, erase, or cause to be erased any tape under control of the MMP Director (unless that tape is technically or legally deficient). In this case, the tape shall be returned to the MMP Director for correction and review.

4. Concerning MMP music, the MMP Director shall decide which MMP music is to be placed in the new music shelf and when such music is to be removed to the general stacks. All MMP music shall be reviewed by the MMP Director as it comes into the station. All MMP music shall be centralized in one location where it shall be catalogued separately (since jazz is already separate, it is not included in this alteration). Moreover, the MMP Director shall have the power via the MD to order music that is not provided to the station.

5. The office of MMP Director shall be elected by a simple majority of the E-Board of WAMH. The MMP Director must be a staff member and must possess a thorough knowledge of minority musical culture. Normally, this person will be one of the MMP DJ's at WAMH.

Amendment 2 modifies Amendment 1.

Amendment 2
Ratified December 1989

Establishment of the Multicultural Media Project/Specialty Programming Director

1. The MMP/SP Director shall have the same powers and duties delineated in Amendment 1. His/her obligations in these areas are to remain unchanged and are of utmost importance.

2. The MMP/SP Director shall also oversee the programming and coordinating of any and all specialty shows in conjunction with the Program Director.

3. Within one month of his/her election, the MMP/SP Director will select curators for each genre (i.e. Blues, Jazz, Metal, Reggae, etc.) who will be responsible for the maintenance of the station's record collection in this area. The MMP/SP Director's appointees must be ratified by a simple majority of the E-Board and will act as non-voting members of the E-Board.

4. The MMP/SP Director shall be elected by a simple majority of the E-Board.

Amendment 3
Ratified February 1990

Establishment of the Fundraising Director

1. The Fundraising Director oversees all of the WAMH projects which deal explicitly with the accumulation of funds for capital improvement of the station. The Director and the General Manager should be a signee on all underwriting agreements. The Director is in charge of the Mobile Sound Unit, in regards to scheduling and payment. All other projects to fund capital improvements of the station are to be under the auspices of the Fundraising Director.

2. The Fundraising Director shall be elected by a simple majority of the E-Board of WAMH. The position has one vote on the E-Board.

Amendment 4
Ratified February 1992

1.The Publicity/Promotions position shal consist of two elected members.

2. Each director shall have one vote on the Executive board and will be elected by a simple majority of WAMH's Executive Board.

Amendment 5
Ratified 12 April 1992

The General Manager's election vote

1. The general manager shall not vote during ellections.

2. The sole exception to part 1 is in the event of a tie.

3. In the case of part 2, the General Manager shall have the sole deciding vote.

Amendment 6
Ratified 9 May 1993

Establishment of the Mobile Sound Unit Director

1. The MSU Director shall oversee all business, scheduling, and collection of revenue concerning the MSU.

2. The Fundraising Director shall no longer be responsible for these duties.

3. The MSU Drector shall be elected by a simple majority of the WAMH E-board.

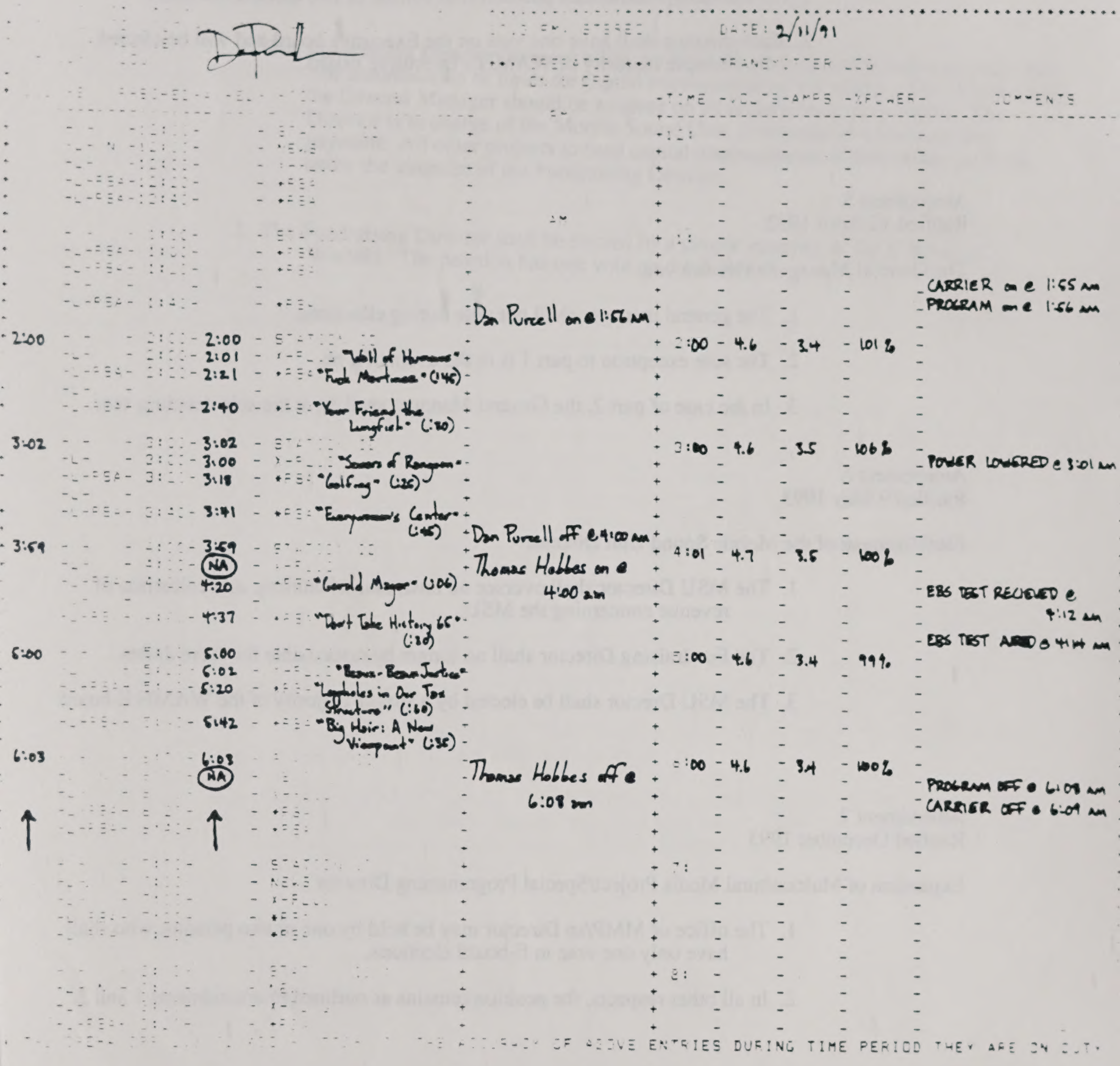
Amendment 7
Ratified December 1993

Expansion of Multicultural Media Project/Special Programming Director

1. The office of MMP/sp Director may be held by one or two persons, who shall have only one vote in E-board elections.

2. In all other respects, the position remains as outlined in amendments 1 and 2.

APPENDIX I
SAMPLE STATION LOG



```
                                          FM. STEREO                 DATE: 2/11/91
                                          *** OPERATOR ***           TRANSMITTER LOG
                                               ON / OFF
                                                           -TIME -VOLTS-AMPS -%POWER-      COMMENTS
                                                                                           CARRIER on @ 1:55 AM
                                          Dan Purcell on @ 1:56 AM                          PROGRAM on @ 1:56 AM
2:00             2:00                                      2:00 - 4.6  - 3.4  - 101 %
                 2:01  "Wall of Humans"
                 2:21  "Fuck Mortimer" (1:45)
                 2:40  "Your Friend the
                         Lungfish" (:30)
3:02             3:02                                      3:00 - 4.6  - 3.5  - 106 %
                 3:00  "Saucers of Rangoon"                                                POWER LOWERED @ 3:01 AM
                 3:18  "Golfing" (:26)
                 3:41  "Everywoman's Center"
                         (:45)                  Dan Purcell off @ 4:00 AM
3:59             3:59                           Thomas Hobbes on @          4:01 - 4.7  - 3.5  - 100 %
                 (NA)                              4:00 am
                 4:20  "Gerald Mayer" (:06)                                                EBS TEST RECIEVED @
                 4:37  "Don't Take History 65"                                                         4:12 am
                         (:30)                                                             EBS TEST AIRED @ 4:14 AM
5:00             5:00                                      5:00 - 4.6  - 3.4  - 99%
                 5:02  "Bezoa-Bezoa Justice"
                 5:20  "Loopholes in Our Tax
                         Structure" (:60)
                 5:42  "Big Hair: A New
                         Viewpoint" (:35)
6:03             6:03                           Thomas Hobbes off @        5:00 - 4.6  - 3.4  - 100%
                 (NA)                              6:08 am                                 PROGRAM OFF @ 6:08 AM
                                                                                           CARRIER OFF @ 6:09 AM
 ↑                ↑
                                                           7:
                                                           8:
... ACCURACY OF ABOVE ENTRIES DURING TIME PERIOD THEY ARE ON DUTY
```

Crude Approximation of MCR control board

POT 1: A = MCR mics

POT 2: A = nothing right now B = newsroom mic

POT 3: A = top CD B = EBS

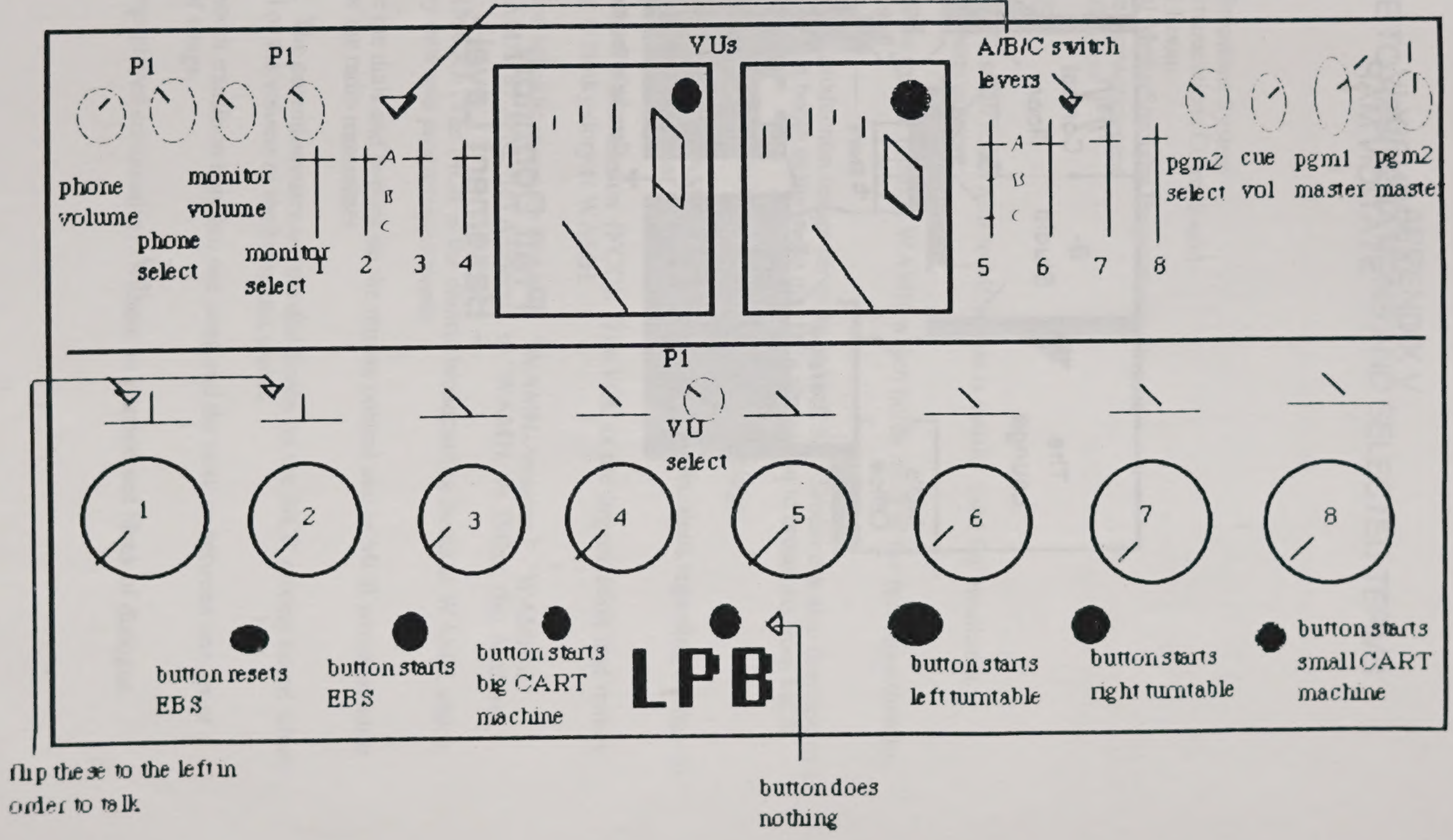
POT 4: A = bottom CD player B = big CART machine

POT 5: A = nothing right now B = C-studio

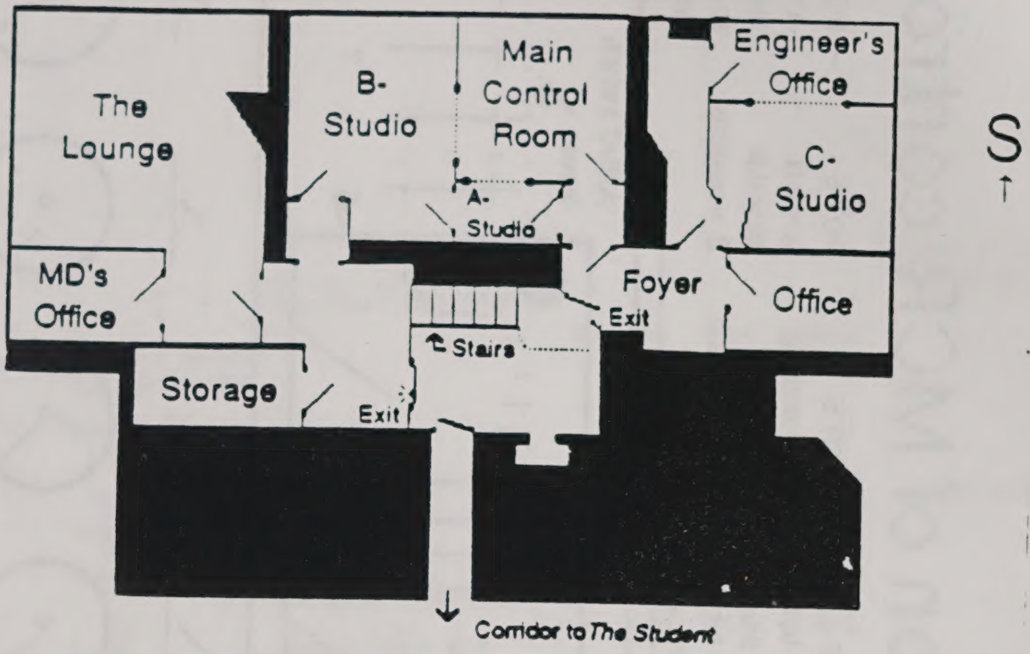
POT 6: A = left turntable B = cassette

POT 7: A = right turntable B = RCA jacks

POT 8: A = small CART machine


VUs
A/B/C switch levers
P1
P1
phone volume
phone select
monitor volume
monitor select
A
B
C
1
2
3
4
A
B
C
5
6
7
8
pgm2 select
cue vol
pgm1 master
pgm2 master
P1
VU select
1
2
3
4
5
6
7
8
button resets EBS
button starts EBS
button starts big CART machine
LPB
button starts left turntable
button starts right turntable
button starts small CART machine
flip these to the left in order to talk
button does nothing

APPENDIX IV
STATION MAP


The Lounge
B-Studio
Main Control Room
Engineer's Office
C-Studio
A-Studio
MD's Office
Foyer
Exit
Office
Stairs
Storage
Exit
Corridor to *The Student*
S
↑

Pratt Dormitory
- Basement Level -

APPENDIX V
GUIDE TO ABBREVIATIONS AND SELECTED TERMS

ABBREVIATIONS

EBS	Emergency Broadcast System
FCC	Federal Communications Commission
MCR	Main Control Room
MMP	Multi-Cultural Media/Specialty Programming Project
PSA	Public Service Announcement
SID	Station Identification

SELECTED TERMS

A-Studio: A-Studio is the small room next to MCR that is usually used for broadcasting newscasts and sports quizzes.

B-Studio: B-Studio is the middle room at WAMH which holds most of the jazz, soundtracks, reggae, and blues.

C-Studio: C-Studio is the production center for carts and tapes. C-Studio can also function as a back-up broadcasting booth in the event that DJ's are unable to broadcast from MCR.

Carts: Carts are 8-track cartridge tapes that contain PSA's and x-plugs.

E-Board: The Executive Board of WAMH meets weekly to make decisions regarding the day-to-day and long-term operations of the station.

Federal Communications Commission (FCC): The FCC is the organization that makes sure everything is hunky-dory at WAMH.

Legal SID: Legal station identifications for WAMH: "WAMH-Amherst," "WAMH in Amherst," "WAMH, 89.3FM, (in) Amherst," or "WAMH, 89.3MHz, (in) Amherst."

Main Control Room (MCR): The MCR is the central broadcasting booth at WAMH which also holds many new and progressive records.

Meters: The meters are the dials and buttons on the remote control unit in MCR which monitor the emissions of the radio transmitter.

Potentiometer (POT): The potentiometers are the dial knobs on the MCR mixing board which regulate the output level or the volume of the broadcast sound.

Segue: A segue is a smooth transition between one song and the next, or between one set of songs and another set of songs.

Set: A collection of songs played consecutively without an interspersed block of dialogue.

Station Log: The station log is the computer printout which functions as both a schedule and a record of everything that goes out over the airwaves.

Transmitter: The transmitter is the remote-controlled device which amplifies and broadcasts the radio signal.

WAMH Jock: A WAMH jock is a highly skilled and linguistically lucid radio rocker who is not afraid to wear his/her WAMH shirt with pride.

APPENDIX VI
OBSCENITY POLICY

On January 27, 1989 new FCC regulations went into effect prohibiting indecent and obscene material from being aired at any time. This means that there is no more "safe harbor" period. Basically, unless a station can prove that the material in question has redeeming social value, any broadcast containing vulgarity or dealing with excretory organs or sexual desire is out. Of course, clinical shows like Dr. Ruth's are still allowed, but don't you try it. We don't feel like trying to prove that you are a sex expert in court. Since we aren't sure at this point how stringent the FCC will be in prosecuting violators of these new laws, WAMH has adopted the following guidelines.

1. No on-air swearing, ever, even if the word appears in a song title or group name.

2. There is a pretty clear line between songs calculated to offend and songs containing an occasional "shit" or "fuck." Examples of the former are songs like "Hamburger Martyr", "Fuck Like a Beast", "Beef Baloney" and "Slip It In." Note that this last song contains no actual obscene words but is entirely about sexual intercourse. Do not play any song that falls into this category.

For now we are allowing songs with a stray indecency here and there to be aired. If you have any doubt as to which group a song falls into, it's best not to play it. The Music Directors will do their best to flag all obscenities, but they are bound to miss some, so stay alert.

3. CARTed predisclaimers and disclaimers are available. The Program Director may require certain DJ's (for instance, those whose shows contain a high amount of incidental obscenity) to use a predisclaimer, but all are encouraged to air one throughout a questionable show and before and after indecent material.

These are admittedly severe measures, but we are now laboring under severe laws. We won't hesitate to suspend a DJ guilty of violating this policy. With a bit of practice, self-censorship will be easy. If you have any questions, contact the Program Director.

APPENDIX VII
THE PLAYLIST

WAMH-FM
established in 1948

REQUESTS
542-2288
BUSINESS
542-2224

NAME(S):

DATE:
DAY/TIME:

					FORMAT		
NEW	SPEC	ARTIST/COMP TITLE	SONG TITLE	REQ	VIN	CD	O
1							
2							
3							
4							
5							
6							
7							
8							
9							
10							
11							
12							
13							
14							
15							
16							
17							
18							
19							
20							
21							
22							
23							
24							
25							
26							
27							
28							
29							
30							
31							